A BOOK OF SANSKRIT POETRY

FOR

INTERMEDIATE STUDENTS

By

Prof. INDRA NATH ANAND, M.A.

Zamindara College, Gujrat

With a Foreword by

Prof. CHARU DEVA SHASTRI,

M.A., M.O.L.

D. A.-V. College, Lahore

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CONTAINING

Critical Introductions to poets and poems, a literal translation of Verses, word-meanings and explanations, gender of words, Mythological and Grammatical Notes, Examination Questions etc., etc.

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A perfect Judge will read each work of Wit
With the same spirit that its author writ :
Survey the whole, nor seek slight faults to find
Where nature moves, and rapture warms the mind
Nor lose, for that maglignant dull delight,
The gen'rous pleasure to be charm'd with wit.

—Pope.

FOREWORD

I have looked through 'A Book of Sanskrit Poetry' by Prof. Indra Nath Anand. It is a very beautiful collection of Sanskrit verse presented in an equally beautiful manner. It is meant as much for the general reader as for the regular student of Sanskrit. I can confidently vouch for the correctness of the English rendering and the annotations. I feel that the author has rendered a distinct service to the cause of Sanskrit studies. The book is sure to give a fresh impetus to the study of this sacred language.

D.A.V. College
Lahore
14-2-41

CHARU DEVA SHASTRI

PREFACE

It is the plight of those helpless students who in their despair think it nothing but a 'necessary evil' to have to take up Sanskrit for the University Examination that moved me to write this. And while writing to help them primarily I did not at all ignore the interests of those others who rightly deem it their pride and privilege to learn this sacred and refined language of sages and gods. As a rule the language of my translation is so simple and clear that even the weakest student will be able to understand each and every word of it. What is the use of a help-book to a weak student if he cannot follow it without having to consult another help-book ? Often writers ignore the difficulties of students poor in English and are tempted to translate Classical Sanskrit into a sort of Classical English ; and the poor student, finding the one as difficult as the other, is driven first to his English-to-English dictionary in order to understand what the English translation itself means, and then sometimes even to the English-Hindi dictionary ! Such loss of precious time none will have to suffer while consulting this book. Wherever a rather difficult word could not be avoided, its approximate meaning in simple words has been invariably given in the brackets, and often the vernacular meaning has also been given. On the other hand, in order to satisfy the good student who understands English better, alternative expressions have also been given. As a result of this arrangement the top, the mediocre and the poor student will all pick up expressions that suit each individually. This will also avoid unintelligent cramming.

My sincerest thanks are due to my revered teacher, Prof. Charu Deva Shastri, for kindly going through the manuscript and making many valuable suggestions.

Zamindar College
Gujrat.
14-1-41.

I. N. ANAND

Directions for the Students

(To be studied before looking into this book)

Spellings. The scheme of spellings of Sanskrit words when transcribed in Roman characters is such as to help the students to grasp the approximate pronunciation of the word : *aa*=आ, long sound as in baz*aa*r ; *ee*=ई, long sound as in fl*ee* ; *oo*=ऊ, long sound as in 'fool' and s*oo*n. Thus राम=Raama, सीता=Seetaa. The examinee may use this scheme or the common spellings.

Translation. The student is required to give a close and literal translation of the Sanskrit verses in readable and coherent English. In order to complete the English sentence additional expressions which are not in the original Sanskrit may be used in English. *But they should be as rare and brief as possible.* The student should by no means add lengthy explanations such as we have added —they are not wanted. When a particular word is not a proper name but stands for one, then that proper name should be given in the bracket. Thus स्थावरराजकन्या may be translated as 'the daughter of the lord of mountains (*i.e.*, Paarvatee)' *or* as Paarvatee (*lit.* the daughter of the lord of mountains).

In this book very often one or more alternative expressions or translations have been given. Whenever the expression in brackets is preceded by *or*, the student should choose any *one* of the two or more given. They will be more or less, equivalent. When the expression is preceded by '*alter*' it means that this is another meaning of the Sanskrit word and both expressions must be given. When the expression is preceded by=, it should not be taken as correct translation but as a simple and barely approximate sense of the English word outside the bracket. As a rule, expressions enclosed in [square brackets] are not to be reproduced in the examination.

ABBREVIATIONS

pres. a. p.	*stands for*	Present active participle in शतृ or शानच्
pres. p. p.	,,	Present passive participle
p. a. p.	,,	Past active participle
p. p. p.	,,	Past passive participle
pot p. p.	,,	Potential passive participle
Ind. p. p.	,,	Indeclinable past participle, otherwise called Gerund
Tat.	,,	Tatpurusha Compound
Karm.	,,	Karmadhaaraya Compound
Bahu.	,,	Bahuvreehi Compound
Avya.	,,	Avyayeebhaava Compound
Krdt.	,,	A Kridanta formation
Tdht.	,,	A Taddhita formation
I, II & III	,,	First, Second and Third persons
sing.	,,	Singular
pl.	,,	Plural

nom., acc., gen., loc. respectively stand for the nominative (प्रथमा), accusative (द्वितीया), genitive (षष्ठी), locative (सप्तमी).

All other signs are as usual.

A BOOK OF SANSKRIT POETRY

CONTENTS

FIRST FLOWER

Love Buried in the Garden of Spring

(BY KAALIDASSA)

कुमारसंभव—कालिदास

KAALIDAASA

We begin with the prince of poets who, unfortunately for us, hides his personality behind the dazzling light of his fame. This elusive luminary of poetry's firmament baffles one and all who would fix him in time and space. Now he flashes forth his *Shakuntalaa*, now he shines forth with his *Meghadoota* ; and now he dazzles us with his Raghuvansha ; indeed he lets us see what he is and what he has, but as to who he is or where he is, he keeps us quite in the dark. Interested seekers generally go to the courts of one of the two Vikramaadityas, one the enemy of Shakas and founder of the Vikrama era, and the other the well-known Gupta king. And then each contends that *he has* found him out, but we here, in the interest of the student, do not prefer to join hands with either of the parties.

Suffice it for the student to know that Kaalidaasa has been extolled to the skies both by Indian as well as Western scholars and poets, and that he is enthroned in every heart that loves Sanskrit. The Indian opinion is :—

*In days of yore when poets' list
On finger-tips was counted,
The name of *Kalidas* was first—
On little finger mounted.
And to this day there has been none
Like him, or next in fame :
Ring finger in the Sanskrit tongue
Doth rightly bear no name.

---

* पुरा कवीनां गणनाप्रसङ्गे,
कनिष्ठिकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावाद्-
नामिका सार्थवती बभूव ।

No poet whether of old or of to-day can compare with him. Jayadeva says :

'भासो हासः कविकुलगुरुः कालिदासो विलासः'

Baana chimes in,

* Who does not take delight in sweet and full
Out-pouring melodies of *Kalidas*,
Which like the budding blossoms beautiful
Are honey's overflowing magic cask ?

Outstanding among other tributes paid to him are, शृङ्गारे ललितोद्गारे कालिदासो न जीयते' and 'उपमा कालिदासस्य.

His style. Kaalidaasa wrote in a style technically called the वैदर्भी रीति whose outstanding quality is clarity (प्रसाद), freedom from complicated compounds and contorted constructions. He always hits upon the right word to express his thought. His works are replete with verses which are quotable and have passed into common proverbs. (Further, see under Ashvaghosha.)

Besides the three works mentioned above, he also wrote मालविकाग्निमित्र, विक्रमोर्वशीय and कुमारसंभव, etc. We now take up the last in the list.

THE KUMAARASAMBHAVA

The *Kumaarasambhava* is a lengthy love poem dealing with the life of Shiva and Paarvatee. It has seventeen cantos of which only eight are looked upon as the work of Kaalidaasa. As its name shows it celebrates the birth of a son, 'Kaartikeya' to Paarvatee.

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* "निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥"

Summary – *Canto I.* Himaalaya is the lord of mountains, a mine of precious minerals, a play ground for Kinnaras and other gods. He gets a daughter who is named Umaa by her mother and is also called Paarvatee, being the offspring of a *parvata.* She is a rare beauty. The sage Naarada tells her father that she is the destined wife of Shiva. With the permission of her father Paarvatee waits upon Shiva who is performing penance.

Canto II. A certain demon Taaraka by name who has obtained some boon from Brahmaa is troubling the gods who along with Indra now request Brahmaa to tell them some way out. Brahmaa suggests that it is unbecoming on his part to destroy Taaraka whom he himself gave the boon, so the only person that can help them will be a son born of Shiva and Paarvatee. He advises Indra to somehow bring about the union of Shiva and Paarvatee who are by chance near each other.

Canto III. Indra calls Cupid and the latter takes upon himself to make Shiva submit to the physical charms of Paarvatee but fails and is killed.

Canto IV. Rati, the wife of Kaama mourns the death of her husband.

Canto V. Paarvatee then performs a severe penance and wins over Shiva.

After Canto V. The marriage of Shiva and Parvatee is celebrated.

Love Buried in the Garden of Spring

(The story of the Lord of the Universe and the Lady of the Hills)

> **'Love is not full of pity, as men say,**
> **But deaf and cruel.......'**
>
> *Marlow.*

The scene is laid on a Himalayan table-land where the Lord of the Universe is engaged in severe penance and the Lady of the Hills is looking to his comforts. Through the conspiracy of Indra, spring makes an untimely appearance there, and in its wake comes the spirit of love to reside there. In that now exquisite and enchanted valley a confused murmur of love is set afloat in the form of the buzz of the bee and the cry of the cuckoo. The nymphs join hands and begin their seductive dance and ravishing music. The influence of love becomes irresistible. The elegantly proportioned Paarvatee of immaculate beauty, all sweetness and purity, dressed in a pink *saree*, decked with many-coloured flowers, walks with an air of youthful coquetry to seduce her future lord. Her features breathe an innocent but unmistakable passion, lurking in her soul and struggling to break loose. Seeing this unusual sight the self-controlled hermit is filled with a righteous fury and is enraged beyond measure. At once he girds up his loins—and in vain does the innocent she and the mischievous spirit of love knock against the steely armour of his heart. The time is not yet ! The enraged hermit frowns furiously—and lo, the budding emotion is quenched and buried under the heap of flowers in that (moving) garden of spring.

Without going through the obsequies—which is unnecessary, for the dead would rise again—let us for a moment, ponder over the tragicality of the occurrence. Confining to this Canto, it has been a double tragedy. And our sympathies are more with Paarvatee than with Rati who is just now unconscious, and who earlier should have known better what fate her lord would meet at the hands of the God of Destruction. Poor Paarvatee who appeared on the scene, blooming and hopeful, serving and respectful, appeals to us intensely when, in the arms of her father, she is leaving it. disconsolate and broken-hearted. It is in her case that the tragedy is too deep for tears.

KUMAARA SAMBHAVA : CANTO III

1. *Trans.* Leaving the gods the thousand eyes of Indra fell all at once upon him (*i. e.*, Kaamadeva). Generally the regard of masters for their dependents is changing according to the object in view. [*Expl.* At a particular time a master cares for that particular servant only who can help him in that work in which he is engaged].

Notes, मघोनः of Indra, genitive sing. of मघवन् (derived from √मह् to respect with कनिन् means 'liberal,' 'munificent,') It is a 'name of Indra. त्रिदश a god, an immortal. पपात (fell) *Perfect* from √पत्, III sing. प्रयोजन *n.* the object in view. गौरव *n.* (regard, respect) गुरोर्भावः कर्म वा, a Taddhita form with अण्. आश्रित a dependent.

2. *Trans.* When Indra gave (*or* offered) him (*i. e.*, Kaama) a seat near his (own) throne, saying, "Sit here," then he (*i.e.* Kaama) accepted (*or* acknowledged) with a bow of his head the favour of his master and began to speak to him in confidence (*or* in private) as follows.

Notes. वासव (Indra), a Taddhita form with अण् in स्वार्थ, वसुरेव वासवः; or, वसूनि सन्त्यस्य, again formed with अण्. आसन seat. सन्निकृष्ट near. निषीद (sit down) Imperative II sing from नि√सद्, प्रतिनन्द्य (accepting) *Ind. pp.* from प्रति√नन्द् (to be satisfied) with ल्यप्. मिथः in confidence, *or* in private.

3. *Trans.* O you, who know the worth (*or* the real quality) of men, please let me know what you want to be done in the three worlds. I wish that the favour which you have shown me by remembering me may be increased (*or* justified ?) by my obeying your orders.

Notes. ज्ञातविशेष (connoisseur, one who understands the distinguishing quality or the real worth of things or persons) ज्ञातो विशेषो येन सः (Bahu) करणीय (something to be done) *pot. p.* from √कृ (to do) with अनीय. संस्मरण (remembering) a Krdt. from √स्मृ with ल्युट् (अन)

4. (Tell me) 'Who is he that desires your position and has roused your jealousy by a very long penance [= *tapasyaa* in vernacular] so that he may come within the reach of this my bow fitted with an arrow ?'

Notes. अभ्यसूया *f.* jealousy. पदकाङ्क्षिणा (by one who desires a position) काङ्क्षिन् a Krdt from √कांक्ष् with णिनि (इन्). जनिता *f* (created, here 'roused') p. p. p. from √जन् with णिच् (causal). आहितसायकस्य that on which an arrow has been fitted). आहितः सायको यस्मिन् तत् तस्य (Babu. qualifies कार्मुकस्य). कार्मुक *lit* 'able to do a thing ; कार्मुकम् in neuter is 'bow'—a *Taddhita* from √कर्मन् with उकञ् (उक)

5. Tell me about that enemy of yours —though Shukra may have taught him 'morality', whose prosperity (*or* riches, wealth) and piety [=piousness] I may ruin (*or* destroy) by appointing (*or* employing) passion as my spy (vernacular *doota*), just as a great flood (destroys) the banks of a river.

Notes. अध्यापित (taught) *p. p. p.* from अधि√इ with णिच् (causal). उशनसा (by Ushnas or Shukra). उशनस् is the name of Shukra who is the lord of the planet Venus. He is a son of Bhrigu and a teacher of the demons. He is regarded as the author of a work on civil and religious law. नीति, policy, polity or morality. प्रयुक्तरागप्रणिधि : (one who employs passion as a spy)

राग एव प्रणिधिः = रागप्रणिधिः (Karm) प्रयुक्तो रागप्रणिधिर्येन स प्रयुक्तरागप्रणिधिः (Bahu). अर्थ *m.* prosperity. धर्म piety. ओघ *m.* flood.

6. *Trans.* O hero, be calm (*lit.* be happy ; rest assured) and let your thunder-bolt take rest. (Tell me) Which enemy of the gods, the strength of his arms failing, may be afraid of (*or* may begin to fear) women whose lips are moving with anger.

Notes. सुरारिः enemy of the gods. मदीय mine. वज्र thunderbolt. स्फुरित trembling, quivering.

7. *Trans.* With your favour (*i.e.* If you favour me) and with only Spring as my companion, I who have flowers for weapons, can shake the firmness of even Shiva, not to speak of other bow-men.

Notes. कुसुमायुध (one whose weapons are flowers) कुसुमानि आयुधानि (आयुधा वा) यस्य सः (Bahu). आयुध a Krdt from आ √युध् with क in the sense of घञ्. मधु *m.* spring. हर Shiva. पिनाकपाणिः (one who holds Pinaaka or a bow in hand) पिनाकः (पिनाकं वा) पाणौ यस्य सः (Bahu).

8. *Trans.* Then bringing down his foot from his thigh and honouring (*or* gracing) the foot-stool by placing it [*i.e.*, his foot] thereon, Indra spoke as follows to Kaama who had declared his ability (*or* strength, competence) for the object in view.

Notes. ऊरु thigh. आक्रान्ति placing upon. संभावित honoured. पादपीठ *n.* footstool. विवृतात्मशक्तिः (one who has declared his strength) आत्मनः शक्तिर् आत्मशक्तिः (Tat) विवृताऽऽत्मनः शक्तिर् येन सः (Bahu). आखण्डल Indra. काम the god of love ; Cupid. बभाषे (spoke) Perfect III sing. from √भाष् (to speak).

9. *Trans.* O'friend, all this is possible for you. I have two weapons: (1) the thunderbolt and (2) you. The thunderbolt is powerless against those who possess great power due to penance. You can go everywhere and be successful.

Notes. उपपन्न possible. कुलिश *n.* thunderbolt. कुण्ठ blunt; powerless. साधक (successful, efficient) a Krdt. from √साध् with ण्वुल्.

10. *Trans.* I know your power and hence in this important (*or* momentous) business I employ you who are equal to me. Seeing that Sheshanaaga can hold the earth, Vishnu asks (*or* orders) him (*i.e.*, Sheshanaaga) to give support to his (*i.e.*, Vishnu's) body.

Notes. अवैमि (I know) Present I sing from अव√इ (to go). आत्मसमम् (equal to me) आत्मना समः आत्मसमः (Tat) तम्. नियोक्ष्ये (shall) employ. Second future I Sing. from नि√युज्. व्यादिश्यते (is ordered) Present, Passive Voice III sing from वि–आ√दिश्. भूधरता ability to hold or support the earth. अवेक्ष्य (seeing) *Ind. p.p.* from अव√ईक्ष् (with ल्यप्). शेष the lord of serpents, who is said to have one thousand hoods, and to support the earth as well as to form the couch of Vishnu or Krishna.

11. By saying (*or* declaring) that your arrows can reach (*i.e.*, hit) Shiva, you have almost undertaken our mission [*or* you have nearly agreed to do our work]. Understand (*or* Take it) that this is the wish of the gods who have big enemies.

Notes. वृषाङ्क name of Shiva, *lit.* one whose banner or mark is the figure of a bull. प्रतिपन्न accepted, undertaken. कल्प a Taddhita suffix meaning 'almost,' a little short of; just. यज्ञांशभुज् gods, so called because they partake of a part of the sacrifice. उच्चैर्द्विषाम् (*Genitive*. Of those who have great enemies).

12. *Trans.* In order to win a victory these gods want him to be the general of their armies, who is born of the seed of Shiva. And by shooting a single arrow you can manage him (*i.e.*, Shiva) who has fixed his heart on God and who has touched his limbs while repeating the *mantras*.

Notes. वीर्यप्रभव born of the seed or the male energy. सेनानी a general ; the leader of the army. उशन्ति they desire. ब्रह्माङ्गभूः one who has touched the several parts of the body while repeating *mantras*. ब्रह्मन् mantra. अङ्ग part of the body. भू place, spot.

13. *Trans.* Try to make the diligent (*or* zealous) daughter-of-the-mountain to fascinate (*or* charm *or* seduce, *or* take the fancy of) the self-controlled one. Brahmaa has suggested that she alone can be the soil for his seed.

Notes. प्रयत zealous, religious, pious. तनूजा daughter. यतात्मने to him who is self-controlled.

14. *Trans.* And by the order of her father, Paarvatee is waiting upon (=serving) Shiva who is doing penance on a table-land (=flat surface on a mountain). I have heard this from the nymphs who, as a class, are my spies (=secret informers, *doota* in vernacular).

Notes. नगेन्द्रकन्या the daughter of the lord of mountains, *i.e.*, Paarvatee. अधित्यका a table-land, a flat surface of the mountain. स्थाणु *lit.* immoveable ; a name of Shiva. अप्सरसां (of the nymphs) A class of godesses who reside in the sky and are looked upon as the wives of Gandharvas. They possess superhuman powers, can assume any form at will, and generally are very fond of bathing. They are the servants of Indra who when alarmed (as in the present case) by the penance of some sage, sends down one of them to disturb his penance.

15. *Trans.* So fare you well. Do this work of the gods. This work will have to be completed by some other means [*i.e.,* some other means will also be used. You alone are not enough]. But it (*i e.,* this work) stands in need of you who are a good instrument, just as the sprout of a seed needs water before it grows.

Notes. गच्छ सिद्धयै go to achieve success, hence 'Fare you well.' प्रत्यय a means, a cause, an instrument. अम्भस् *n.* water. प्राक् *ind.* before.

16 *Trans.* Only your arrows can reach (*or* hit) him who is the means of the victory of the gods. So you are fortunate. Even an ordinary thing which cannot be done by others brings fame to men.

Notes. कृती fortunate. blessed.

17. It is these gods who are requesting (you), and this work is for (the benefit of) the three worlds. Moreover, the action of your bow will not be very hurtful. How wonderful! Your power is enviable! [=that which everybody wants to have].

Notes. समभ्यर्थयितारः requesting. विष्टप world. हिंस्र (hurtful, murderous) a *Krdt.* from √हिंस् (to kill) with र. स्पृहणीय enviable ; that which should be desired.

18. Moreover, O Cupid, spring being your companion will be your helper even if unasked. Who asks the wind to help fire to spread ?

Notes. मन्मथ cupid, love-god. साहचर्याद् on account of companionship. समीरण *m.* wind. नोदयिता inflammer. हुताशन *m.* fire.

19. 'All right.' With these words he accepted the command of his master like a garland and set out (= started). Indra patted his body with his hand which had become rough with patting Airaavata [= name of Indra's elephant].

Notes. शेषा garland. मदन Cupid. ऐरावत Name of the elephant of Indra. आस्फालन patting. कर्कश rough, harsh. पस्पर्श (touched). Perfect III sing from √स्पृश्.

20. *Trans*. Being followed by his dear friend spring as well as by Rati who (both) were full of fears (*or* misgivings), he (*i.e*, Kaama) who prayed for the success of his mission (=work) even at the cost of his life, set out for the hermitage of Shiva.

Notes. माधव spring. अभिमत dear, beloved. साशङ्कम् fearfully. अनुप्रयातः being followed. अङ्गव्यय (death). स्थाण्वाश्रम the abode of Shiva. हैमवतम् (belonging to the Himalayas ; Himalayan). हिमवति भवः (भवं वा) हैमवतः (हैमवतम्) तम् qualifies आश्रमम् which may be taken as masculine or neuter. जगाम (went) Perfect III sing. from √गम्.

21. *Trans*. Spring who disturbed the concentration-in-penance of the self-controlled sages, assumed (=took) a form which was the pride of Cupid, and appeared in the forest.

Notes. प्रतिकूलवर्ती running counter to ; hence 'disturbing.' सङ्कल्पयोनि Cupid. lit. born in mind or thoughts. अभिमानभूत a matter of pride. जजृम्भे Perfect III sing. from √जृभ् (जृंभ्) to yawn, to expand, to appear, to show oneself.

22. *Trans*. When the sun not minding (*or* not caring for) the time-limit, began to move to the direction (*or* quarter) protected by Kubera (*i.e.*, to the Northern direction), then the Southern direction sent forth a breeze (=wind) like a sigh of pain. [*Expl*. The North and the South are here looked upon as the two wives of the Sun who attends to them by turns. The South feels sad and

therefore sighs when the sun instead of coming to her goes to the North].

Notes. कुबेरगुप्ताम् (protected by Kubera), qualifies दिशम्—the Northern quarter. Kubera is the god of riches and resides in the Northern quarter. He is the son of Vishravas by Idaavidaa, and is the half-brother of Raavana. He is the king of Yakshas and Kinnaras. He lives in Kailaasa. He has a deformed body, with three legs and only eight teeth. उष्णरश्मि the sun. गन्धवह wind, the carrier of smell (गन्धस्य वहः, वहतीति वहः). व्यलीकनिःश्वास a sigh of pain. उत्ससर्ज sent forth, let go. Perfect III sing. from उद् √सृज्.

23. *Trans.* At once the Ashoka tree put forth leaves and blossoms from the very beginning of the stem upwards, and did not stand in need of the touch of ladies' feet decked with anklets.

Notes. अशोक is a tree which has red flowers. It is said to put on flowers as soon as it is struck by ladies with their feet decked with anklets. In this case, due to the presence of the spring, the Ashoka put on flowers without the touch of the ladies' feet. स्कन्ध *m.* trunk. पल्लव a tender leaf.

24. *Trans.* As soon as the arrow (in the form) of the fresh mango-blossom, having sprouts for its wings was ready, spring placed on it the bees which looked like the letters making the name of Manobhava (*i. e.*, Cupid). [*Expl.* The black bees on the white blossoms look like the letters म-नो-भ-व on a white paper].

Notes. प्रवाल a tender leaf. द्विरेफ a bee (द्वौ रेफौ वाचकौ अस्य). मनोभव Cupid; love-god.

25. *Trans.* In spite of having an excellent colour, the Karnikaara [=the name of a flower] pained the heart because it had no smell. As a rule the tendency (*or* the

idea) of the Creator (=God) is opposed to collecting virtues (*or* good qualities) in one place.

Notes. वर्णप्रकर्ष—excellence of colour. कर्णिकार name of a beautiful flower having no smell. प्रवृत्ति tendency.

26. *Trans.* The deer who were unable to see because of the pollen-dust of *Piyaala* blossoms (=flowers), and who were mad with joy, ran against (*or* in the face of) the wind in that forest where the leaves were falling with a rustling noise.

Notes. पियाल name of a tree. मञ्जरी blossom.. रजःकण particles of dust. विघ्नित obstructed, checked, stopped. मदोद्धत intoxicated or mad with joy. प्रत्यनिलं against the wind.

27. *Trans.* Whatever was sweetly uttered by the male cuckoo whose throat was red (*alter.* sweet) on account of his tasting the mango-blossoms, became Cupid's call able to humble the pride of proud ladies.

Notes. कषाय red. पुंस्कोकिल male cuckoo. It is the male cuckoo and not the female cuckoo that sings. स्मर Cupid, love-god.

28. *Trans.* Seeing the untimely appearance of spring the ascetics (=sages) living in the forest (*or* grove) of Shiva, found a great difficulty in controlling the minds whose excitement was checked (or had to be checked) with a great effort.

Notes. आकालिक untimely. प्रवृत्ति appearance. विक्रिया change, excitement. ईश master. संस्तंभित controlled.

29. *Trans.* When the Cupid whose flower-bow was strung [*i.e.*, the string had been fixed to the bow] and who was accompanied by Rati, came to that place, all pairs (*i.e.*, pairs of male and female) began to express by signs a passion mingled with a flavour (or relish) of extreme love.

Notes. रति name of the wife of Kaama. काष्ठागत extreme. द्वन्द्व pairs of male and female. विवव्रु: (expressed) Perfect III pl. from वि√वृ. स्नेह love. रस flavour, relish अनुविद्ध mingled. क्रियया with gestures or signs.

30. *Trans.* The male bee who was following his beloved, drank (*or* sipped, tasted) honey from the same flower-cup [*i.e.* from that flower-cup from which his beloved had already tasted]. The black deer rubbed his horn against the doe [=female deer] who had closed her eyes at his touch.

Notes. पपौ (drank) Perfect III sing. from √पा. अनुवर्त्तमान: following. शृङ्ग *n.* horn. कृष्णसार: black deer.

31. *Trans.* Out of love the she-elephant gave to the he-elephant, that water which she had in her mouth, and which smelled of lotus-pollen. The *Chakravaaka* honoured (*or* welcomed) his beloved by giving her his half-eaten lotus-stalk.

Notes. ददौ (gave) Perfect III sing from √दा. पङ्कजरेणुगन्धि (having the smell of lotus-pollen). पंकजस्य रेणु: पङ्कजरेणु: (Tat) तस्य (तस्या वा) गन्ध इव गन्धो यस्य तत् (Bahu) qualifies जलम्. सम्भावयामास (honoured) Perfect (Periphrastic) III sing. from सम् √भू with णिच् (causal). रथाङ्गनामा Chakravaaka.

32. *Trans.* In spite of hearing the songs of the nymphs at this moment, Shiva was engaged (=busy) in deep meditation (*Samaadhi* in vernacular). Indeed, obstructions (*or* distractions) cannot become the cause of disturbing the meditation of the self-controlled people.

Notes. प्रसंख्यानपर engaged in meditation or contemplation. समाधि meditation.

33. *Trans.* Then Nandin [=the name of Shiva's bull], standing at the door of the creeper-bower, and carrying his golden stick on the left fore-arm, placed a finger on

his mouth and with this sign he ordered the Ganas [=these are the attendants of Shiva] not to make mischief.

Notes. नन्दी name of the bull of Shiva. प्रकोष्ठ fore-arm. वेत्र cane or stick. हेमन् gold. संज्ञा sign; gesture. व्यनैषीत् (instructed) Aorist III sing. from वि √नी. गण a troop of demigods who under the leadership of गणेश wait upon Shiva.

34. *Trans.* At his word (*lit.* order) the whole forest looked (*lit.* stood) like a scene painted in a picture—the trees being motionless, the bees silent, the birds mute (=silent), and the animals no more wandering.

Notes. मूक silent. अण्डज a bird; *lit.* born out of an egg. शासन *n.* command; order. आरम्भ scene (action). अवतस्थे (stood); *here* 'looked') Perfect III sing. from अव √स्था in Aatmanepada.

35. *Trans.* Avoiding his (*i.e.* Shiva's) eye just as (the direction of) Shukra (=name of a star) is avoided at the time of going on a journey (*or* military expedition), Kaama entered into Shiva's contemplation-bower, on all sides of which the branches of the *Nameru* trees were hanging.

Notes, शुक्र the planet Venus. प्रयाण march. नमेरु Name of a tree. विवेश (entered) Perfect III sing. from √विश्.

36. *Trans.* He (*i.e.* Cupid), the destruction of whose body was near, saw the self-controlled Shiva seated on an altar made of the *Devadaaru* wood and covered with a tiger's skin.

Notes. देवदारु name of a tree. वेदिका an altar, a seat. व्यवधानवती having a covering; covered. आसीन sitting; seated. त्रियम्बक Shiva; the three eyed. ददर्श (saw) Perfect III sing. from √दृश्.

37. *Trans.* (Him) whose upper half of the body was motionless on account of his sitting in the *Paryanka* posture, erect, with both shoulders sunken, and who on account of placing his two hands with palms upward (in his lap) seemed to have a lotus in his lap.

Notes. ऋज्वायत erect. सन्नमित bent, drooping. उभय both. अंस shoulder. उत्तान upturned. सन्निवेश (the act of) placing. राजीव *n.* lotus. अंक *m.* lap.

38. *Trans.* (Him) whose matted hair was tied up with a serpent, (him) from whose ears a double-stringed rosary (=*maalaa* in vernacular) was hanging, (him) who was wearing a black deer skin, having knots and looking still more black on account of being near his throat.

Notes. भुजङ्गम snake. उन्नद्ध tied up. सक्त touching, here (hanging from). प्रभा light ; colour. ग्रन्थिमती knotted : having knots.

39. *Trans.* (Him) who was concentrating on (*or* pointing at) his nose with his eyes whose fierce pupils (=*aankh kee putlee*) were motionless and had a dim light, [the eyes] whose desire to be contracted was gone, whose rows of eye-lashes were motionless, and whose light went downwards.

Notes. प्रकाश shining. स्तिमित motionless. उग्र fierce. तार pupil of the eye. भ्रूविक्रिया frown. अविस्पन्दित motionless. पक्ष्मन् *n.* eye-lash. मयूख *m.* ray of light.

40. *Trans.* (Him) who on account of controlling the inner vital airs, looked like a cloud which is free from all agitation of the rain-time [*i.e* as calm as a cloud is when it is not raining] ; or like a sea (*lit.* a reservoir of water) in which there are no waves ; or like a lamp which being placed in a windless place does not flicker (=move).

Notes. अवृष्टि absence of rain. संरम्भ agitation. अम्बुवाह cloud. अनुत्तरङ्ग without waves. मरुत् wind. निरोध control. निवात a windless place. (निर्गतो वातो यस्मात्).

41. *Trans.* (Him) who was eclipsing (*i.e.* throwing into the shade, or *maat karna* in vernacular) the little moon's beauty more delicate than a lotus fibre, by the rays of light starting from his head and coming out through the hole on the top of the head. [Expl. This hole is called *Brahmarandhra* and is supposed to be on the top of the head. Through it the soul can come in or go out of the body].

Notes. कपालनेत्र an opening in the top of the head. ज्योतिः प्ररोह *m.* ray of light. मृणाल lotus-stalk. सूत्र *n.* fibre. लक्ष्मी beauty. ग्लपयन्तम् *lit.* wasting ; eclipsing.

42. *Trans.* (Him) who after fixing in his heart his mind [heart=piece of flesh ; mind=the faculty of thinking] which was controlled by meditation, and the activity of which through the nine doors was stopped, was seeing in himself his own self which is called indestructible (*or* eternal) by those who possess spiritual knowledge.

Or simpler :

(Him) who after checking the activity of the mind through the nine doors, after controlling it by meditation and then fixing it where the heart is, was seeing in himself that spirit which the spiritualists know is eternal (=indesructible).

Notes. वृत्ति activity. अक्षर indestructible. क्षेत्रविद् one who possesses spiritual knowledge. विदुः (they know) Present III pl. from विद् with the *termination* of the Perfect.

43. *Trans.* As Shiva, invincible even in thought, was looking like that [*i.e.* as described in the last seven verses], he (*i.e.* Cupid) saw him from no great distance and his hand became so powerless with fear that he did not feel the arrow and the bow dropping from his hand.

Notes. अयुग्मनेत्र Shiva. अदूरात् at a close range ; from no great distance. अधृष्य unassailable ; that which cannot be attacked. साध्वस *n.* fear. सन्न paralyzed. स्रस्त slipping ; dropped. चाप *m.*, *n.* bow.

44. *Trans.* Followed by two forest-nymphs Paarvatee (*lit*—the daughter of Himaalaya) appeared there. With the beauty of her body she seemed to be reviving [=bringing back into life] his (*i.e.* Cupid's) almost dead power.

Notes. निर्वाण extinguished, dead. भूयिष्ठ when forming the second part of a compound means 'almost.' सन्धुक्षयन्ती re-kindling. स्थावरराजकन्या the daughter of the lord of mountains *i.e.* Paarvatee.

45. *Trans.* She was wearing ornaments of the Spring flowers—wherein the *Ashoka* flowers excelled [*i e.* looked more beautiful than] rubies [=a kind of precious red stone], and the *Karnikaara* flowers took (*or* put on) the colour of gold, and the Sindhuvaara flowers were made into a pearl-necklace,

Notes. पद्मराग *m*, ruby. सिंधुवार *n.* name of a flower.

46. *Trans.* She was like a moving creeper covered with leaves and bending under the numerous clusters of flowers...when she was wearing a red garment of the colour of the morning sun and was bending......

Notes. सञ्चारिणी moving. आवर्जिता bending.

47. *Trans.* With her play-lotus [=a lotus used for playing with], she, whose eyes were moving with fear (*or* confusion), was every moment warding off the black-bee which was flying near her *Bimba*-like lip [*Bimba* is a fruit of deep red colour, and the Sanskrit poets often compare beautiful lips to this fruit] and which was feeling all the more thirsty because of her (*i.e. Paarvatee's*) sweet breath.

Notes. बिम्ब *n.* name of a fruit of red colour to which beautiful lips are often compared by the Sanskrit poets. लीलारविंद *n.* a play-lotus. Analyse लीलाया अरविन्दम्.

48. *Trans.* Seeing her who had no defect in any limb [=part of the body] and who put even Rati to shame, Cupid once again began to hope for the success of his mission pertaining to [=in connection with] Shiva.

Notes. शूलिन् Shiva . पुष्पचाप love-god ; one whose bow is made of flowers.

49. *Trans.* Umaa reached the threshold (of the abode) of Shiva, her husband-to-be, and he just then finished (his meditation) after having seen within him the highest light called *Parmaatman* (= *Parmaatmaa* in vernacular = the highest soul = God).

Notes. समाससाद (reached) Perfect III Sing. from सम् + आ √सद् (to go). प्रतिहारभूमि threshold. उपरराम (stopped). Perfect III sing. from उप + आ √रम्

50. *Trans.* Then Shiva, the part of the earth under whom had been lifted (*or* held, or borne) with great difficulty by the fronts of the hoods of *Sheshnaaga*, slowly let out the vital airs and ended his firm *Paryanka* posture (= *Aasana* in vernacular).

Notes. भुजङ्गाधिपति lord of 'serpents ; Sheshanaaga. निबिड firm. बिभेद (broke, ended) Perfect III sing. from √भिद्

51. *Trans.* Saluting him *Nandin* [= *Nandee* in vernacular, name of Shiva's bull] announced Paarvatee who had come to serve him. And when just a motion (*or* sign) of the master's (*i.e.*, Shiva's) eye gave her the permission to enter, he (*i. e.*, Nandin) let her in (*or* showed her in).

Notes. शशंस (told) Perfect III sing. प्रणिपत्य (bowing) *Ind. p. p.* from प्र—नि √पत् (with ल्यप्). शैलसुता the daughter of the mountain *i.e.*, Paarvatee.

52. *Trans.* After saluting, her two friends spread at the feet of Shiva, a heap of the spring flowers, which were mixed with bits of tender leaves, and had been plucked with their own hands.

Notes. प्रणिपात bow. शिशिरात्यय *m.* end of winter ; spring. व्यकीर्यत (spread) Imperfect *Pass.* from वि √कृ. पुष्पोच्चय a heap of flowers.

53. *Trans.* Loosening (*or* dropping) the new Karnikaara flower looking beautiful in her black hair, Umaa also saluted Shiva with her head from which the ear-lotus fell down.

Notes. उमा name of Parvatee. अलक *m.* a hair; tress; lock. विस्रंसयन्ती dropping, loosening; letting go. चकार (did; made) Perfect III sing. from √कृ. वृषभध्वज name of Shiva; bull-bannered.

54. *Trans.* 'May you find a faithful husband (*i.e.*, husband who will love none except you)'—in these words Shiva told her only a truth. Indeed, the words of great men never prove false in this world.

Notes. अनन्यभाजम् (Accusative sing.) one who does not think of another woman; a faithful husband. तथ्य truth. व्याहृति *f.* saying; utterance.

55. *Trans.* Being desirous of entering into fire like a moth, [=*Patangaa* in vernacular] and seeing that that was the time for the arrow (*i.e.*, the proper time to shoot the arrow), Kaama pointed at Shiva before the very eyes of Uma aand began to touch the string again and again.

Notes. प्रतीक्ष्य seeing. विविक्षुः desirous of entering. ज्या the string of bow. आममर्श touched.

56. *Trans.* Just then with her copper-coloured hand Paarvatee offered to Shiva who was doing (*or* undergoing) penance, a rosary [vernacular: *Maalaa* which is used for repeating the name of God by way of prayer] which was made of the seeds of the lotuses of the Ganges, and had been dried in the rays of the sun.

Notes. गिरिश name of Shiva. गौरी name of Paarvatee. विशोषिता *f.* dried up. भानुमत् sun. मन्दाकिनी the Ganges, पुष्कर *n.* lotus.

57. *Trans.* Just as Shiva was about to accept (*or* take) that garland out of regard for worshippers, Cupid fixed

to his bow a sure arrow [*i.e.*, an arrow which does not miss the mark, =a sure shot] which is called *Sammohana*.

Notes. प्रणयी a devotee, an attendant, a worshipper. त्रिलोचन name of Shiva : the three-eyed. पुष्पधन्वा *nom.* sing. Cupid ; one having a flowery bow. समधत्त fixed ; fitted.

58. *Trans.* By self-control [*i.e.*, by his will-power] Shiva once again completely [*lit.* powerfully] checked the temptation (*or* distraction) of his senses ; and directed his glances (*or* ran his eyes) far and wide in order to find out the cause which disturbed his mind.

Notes. इन्द्रियक्षोभ distraction of the senses. निगृह्य controlling.

59. *Trans.* He saw Cupid who was ready to shoot, with his closed (*or* clenched) hand resting near the corner of his left eye, with his shoulders sunken, his left leg bent a little, and his beautiful bow bent in the form of circle [*Expl.* Actually it is a semi-circle].

Notes. दक्षिण right. अपाङ्ग *m.* corner of the eye. सव्य left. आत्मयोनि Cupid.

60. *Trans.* Just then an up-rising flame of fire came out of the third eye of him who had become very angry at this disturbance to his penance and whose frowning face was dreadful to see (*or* whose face was dreadful to see on account of the contraction of the eye-brows).

Notes. तपःपरामर्श disturbance in penance. मन्यु anger. दुष्प्रेक्ष्य terrible to see. कृशानु *m* fire. उदर्चि having an uprising flame.

61. *Trans.* 'O, Lord, control (or check) your anger, please control your anger.' While these voices of the gods were spreading in the sky, the fire of Shiva's eye left nothing but ashes of Cupid (*or* the fire reduced Cupid to ashes).

Notes. मरुत् wind ; a god ; a deity. खे in the sky. वह्नि fire, मदन name of Cupid.

62. *Trans.* The swoon [vernacular : *behoshee*] which

was caused by the great shock and which stopped the work (*or* function) of the senses, did a sort of favour to Rati who (still) did not know that her husband was dead (*or* Rati who was unaware of the death of her husband).

Notes. अभिषङ्ग *m.* shock. वृत्ति function. मोह *m.* swoon.

63. *Trans.* Having destroyed him who was a hindrance (*or* disturbance) to his penance, just as lightning destroys trees, Shiva (*lit.* the lord of creatures) who was undergoing penance disappeared because he wanted to leave the company of women. [*Expl.* The women at that place were Paarvatee and her two friends].

Notes. आशु at once. वज्र thunderbolt. सन्निकर्ष nearness ; contact. अंतर्दधे (disappeared) Perfect III sing. from अन्तर् √धा.

64. *Trans.* Thinking that the hope of her great father [*i.e.*, her father who held his head high] as well as her own beautiful body were useless (*or* in vain), and feeling all the more shame because it [*i.e.*, the incident of the burning of the god of Love] had happened before the eyes of her friends, Paarvatee became sad and left for home.

Notes. शैलात्मजा daughter of the mountain, *i. e.*, Paarvatee. अभिलाष *m.* desire. उच्छिरस् one who holds his head high. समर्थ्य thinking. शून्या dejected ; vacant-minded.

65. *Trans* Carrying in his arms his daughter who deserved pity and who had at once closed her eyes due to the fear of Shiva's anger, the mountain, like a heavenly elephant carrying a lotus in his teeth (*or* a lotus sticking to his tusks), ran along his way, and his body seemed to grow large on account of speed.

Notes. सपदि at once. रुद्र name of Shiva. संरम्भ anger. अद्रि mountain. सुरगज heavenly elephant, *i e.*, ऐरावत. पद्मिनी a lotus-plant.

EXAMINATION QUESTIONS

Q. 1. Lines for Explanation and Reference to the context :—

a. प्रयोजनापेक्षितया प्रभूणां प्रायश्चलं गौरवमाश्रितेषु (1)

b. कुर्यां हरस्यापि पिनाकपाणेर्धैर्यच्युतिं मे के धन्विनोऽन्ये (7)

c. व्यादिश्यते भूधरतामवेक्ष्य कृष्णेन देहोद्वहनाय शेषः (10)

d. अप्यप्रसिद्धं यशसे हि पुंसामनन्यसाधारणमेव कर्म (16)

e. समीरणो नोदयिता भवेति व्यादिश्यते केन हुताशनस्य (18)

f. प्रायेण सामग्र्यविधौ गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः (25)

g. आत्मेश्वराणां न हि जातु विघ्नाः समाधिभेदप्रभवो भवन्ति (32)

h. न हीश्वरव्याहृतयः कदाचित् पुष्णन्ति लोके विपरीतमर्थम् (54)

Q. II. Translate into English :—

Verses Nos ; 5, 7, 9, 10, 15. 16, 17, 21 22, 28, 29, 32, 43. 47, 48, 59, 60, 64 and 65.

Q. 3. Describe the encounter between Kaama and Shiva. Do you see any symbolism in it ?

RAAMAAYANA

The Raamaayana is looked upon as the first poem (आदि काव्य) in Classical Sanskrit. The student need hardly be told in what reverence it is held by Hindus. The hero, Rama is looked upon as God Himself in human form. The book of Vaalmeeki, as well as the Raamaayana of Tulsidasa inspired by thef ormer, are greatly loved by Hindus. The Raamaayana is full of morals and lessons for us especially on family relations, such as exist between father and son, husband and wife, brother and brother etc., etc.

Vaalmeeki was moved to poetry which flowed in metres unknown before when he saw a *Krauncha* bird wounded fatally by a hunter and convulsing with pain before its sorrowing love-smitten mate.

" मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः।

यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥"

This was what escaped the lips of the poet before he could realize that he had created a new metre.

The immortality of the poem was emphasized by the poet thus :

यावत्स्थास्यन्ति गिरयः सरितश्च महीतले।

तावद्रामायणी कथा लोकेषु प्रचरिष्यति ॥

that is—

As long as on the surface of this earth
Run roaring rivers, mighty mountains stand,
The story of Ramayan—full of worth,
Will, so long, circulate in every land.

Its utility, again, was emphasized thus :—

पठन् द्विजो वागृषभत्वमीयात्
स्यात्क्षत्रियो भूमिपतित्वमीयात् ।
वणिग्जनः पण्यफलमत्वमीयाज्-
जनश्च शूद्रोऽपि महत्त्वमीयात् ॥

That is to say, by studying the Raamaayana—

Much skill in speech a Brahman would attain ;
A warrior would some kingdom surely gain ;
The trader would get all the fruit of trade ;
The outcast also would be mighty made.

In what follows we are told that the malicious Mantharaa is taken aback on hearing the news of Raama's coming coronation. She carries the news to Kaikeyee who, welcomes it and offers to reward Mantharaa. Mantharaa means some thing different. She explains to her mistress all the implications of this coronation and works up Kaikeyee's mind in such a manner that she begins to view the succession of Ramaa with horror. Mantharaa tells her that the only way out lies through asking for the fulfilment of the two boons which the king had previously granted her. Kaikeyee led by the nose by Mantharaa goes to the displeasure-house where the king is shocked to find her. He is again shocked beyond measure when the Queen insists on Raama's banishment. The poor King tries to pacify the Queen in vain.

—

SECOND FLOWER

Mantharaa aghast at the coronation

रामायण, अयोध्या काण्ड, सातवां सर्ग

RAAMAAYANA

SARGA VII

1. *Trans.* By chance the family maid-servant of Kaikeyee, who was of unknown birth and was living with her, went up the palace, resembling the moon. [*Exp.* The palace is very high and white, hence it resembles the moon.]

Notes. ज्ञातिदासी a maid-servant who has been serving a particular family so long as to be considered practically to belong to it. उषिता one who has been living, *p.p.p.* from √वस् to live. आरुरोह Perfect III sing. from आ—√रुह् to rise etc. चंद्रसंकाश resembling the moon. संकाश is placed at the end of a compound to give the meaning 'resembling'. Analyse चन्द्रेण तुल्यम् इति

2. *Trans.* From that palace Mantharaa saw the whole Ayodhyaa with lotuses and lilies scattered about and roads sprinkled with water. (3) (Ayodhyaa) decorated with costly and suitable (or worth-while) flags and banners ; crowded with anointed persons ; besprinkled with sandal-mixed water, (4) resounding with (the cries, cheers etc. of) noble Braahmanas carrying garlands and sweetmeats in their hands ; having bright temple-doors ; ringing with the sound of all (sort of) musical instruments ; (5) crowded with over-joyous people ; echoing with the Vedic chants (=songs) ; having fine elephants and horses (who were) feeling happy, and cows and bulls (who were) bellowing.

Notes 2—5. (2) सिक्तराजपथां— राज्ञः पन्थाः राजपथः (*Tat*) सिक्तः राजपथः यत्र ताम् (Bahu)=having roads made wet. प्रकीर्णकमलोत्पलाम्—कमलानि च उत्पलानि च कमलोत्पलम् (Samaahaara Dvandva) प्रकीर्णं कमलोत्पलं यत्र ताम्

Bahu) having lotuses and lilies scattered about. अन्ववैक्षत saw, Imperfect III sing. from अनु + √ईक्ष्.

(3) वरार्हां costly and suitable. शिरःस्नातजनैः —शिरसि स्नाताः शिरःस्नाताः (Tat.) शिरःस्नाताश्च ते जनाश्च शिरःस्नातजनास् तैः (Karm) anointed : a person on whose head sacred water has been sprinkled at the time of his appointment to a high post, an officer.

(4) *Trans.* नादित resounding, echoing. वादित्र a musical instrument. देवगृह a temple.

(5) *Trans.* ब्रह्मघोषनिनादिताम्—ब्रह्मणो घोषोः ब्रह्मघोषः (Tat) तेन निनादिता (Tat) ताम् . ब्रह्मन् a hymn of the Veda ; घोष sound. निनादित resounding. संप्रणर्दित bellowing, *p p.p.* from सम् + प्र + √नर्द्

6. *Trans.* Mantharaa wondered very much on seeing Ayodhyaa with cheerful and happy citizens, and rows of upraised flags.

Notes. हृष्टप्रमुदित—हृष्ट and प्रमुदित both mean happy or joyous ; hence over-joyous. उच्छ्रितध्वजमालिनीम्—उच्छ्रिताश्चते ध्वजाश्च उच्छ्रितध्वजाः (Karm) तासाम् माला उच्छ्रितध्वजमालाः (Tat) ताः सन्ति यस्यां सा (Bahu) ताम् having rows of upraised flags.

7. *Trans.* Mantharaa saw a nurse who was standing at no great distance, and was wearing bright silk clothes and whose eyes were beaming (=shining ; *lit* wide open) with joy, and asked (her).

Notes. पाण्डुर bright क्षौम silken. पप्रच्छ asked Perfect, III sing. form √प्रच्छ (पृच्छ्).

8. *Trans.* "Why does Raama's mother who possesses the best of everything and has wealth, still distribute money among the people, with pleasure ?"

Notes. अभिसंयुक्ता possessing *p p.p.* from अभि—सम √युज् to join. अर्थपरा possessing wealth.

9. *Trans.* "And let me know why are these people so very happy ? Or, what is the over-joyed king going to do ?"

10. *Trans.* "Then the nurse who was bursting with joy, explained to Kubjaa with much pleasure the glory that was going to be Raama's."

Notes. विदीर्यमाणा bursting Pres. *p.p.* from वि√दॄ to burst. आचचक्षे said ; Perfect III sing. from आ√चक्ष्.

11. *Trans.* "To-morrow when there will be Pushya (*nakshatra*), Dasharatha will make Raama crown-prince —Raama who has controlled anger, who is sinless and is a (worthy) descendant of Raghu."

Notes. पुष्य. The eighth lunar mansion consisting of three stars. जितक्रोध one who has controlled anger. अभिषेक्ता will anoint ; *First Future* from अभि√सिच्.

12. *Trans.* Soon after hearing the words of the nurse, the jealous Kubjaa came down from the palace which resembled the peak of Kailaasa.

Notes. अमर्षिता—enraged, angry, jealous. अवारोहत came down, *Imperfect* from अव√रुह्.

13. *Trans.* Burning with anger the ill-advising Mantharaa spoke these words to Kaikeyee who was still asleep.

Notes. पापदर्शिनी one who points out the evil way ; ill-advising.

14. *Trans.* "Get up. you silly woman. Why are

you sleeping? A danger threatens you. You are sinking in a flood of troubles and still you do not know.

Notes. उपप्लुत sinking p. p. p. from √ प्लु to swim or or to plunge. अघौघ = a flood of troubles.

15. *Trans.* "You boast of your good luck, you who are (really) unfortunate and only apparently fortunate (or you who are not wanted or loved in reality but only outwardly). Your fortune is short-lived like the current of a river at the end of summer."

Notes. विकत्थसे you boast, II sing. from वि . कत्थ्.

16 *Trans.* Kaikeyee became very sad when the angry and ill-advising Kubjaa (*alter.* Kubjaa who was pointing out a danger) spoke harsh words to her in this manner.

17. *Trans.* Kaikeyee said to Kubjaa, "Mantharaa. there is something wrong, for I see that you look sad and are very unhappy."

Notes. विषण्णवदनां (one who has gloomy face) विषण्णं वदनं यस्याः सा (Bahu) ताम्. भृशदुःखिताम् (very unhappy) भृशं दुःखिता भृशदुःखिता (सुप्सुपा) ताम्

18. *Trans.* Hearing Kaikeyee's words of sweet syllables, Mantharaa who was clever in speaking and was full of anger spoke these words.

Notes. मधुराक्षरम्—(of sweet syllables) मधुराणि अक्षराणि यस्य तत् (Bahu). वाक्यविशारदा (clever in speaking) वाक्ये (वाक्यविन्यासे) विशारदा (Tat).

19. *Trans.* So Kubjaa who was her well-wisher became all the more sad and spoke so as to make her sad and set her against Raaghava (*i e.*, Raama).

Notes. भेदयन्ती alienating, estranging. विषादयन्ती making (her) sad.

20. *Trans.* "O Queen, your complete and unending ruin has set in. King Dasharatha is going make Raama crown prince."

Notes. प्रवृत्त begun, set in. विनाशन *n.* ruin.

21. *Trans.* "Being plunged in deep sorrow (*or* being overpowered with great fear), being full of pain and grief and burning as if in fire, I have come here to help you (*lit* for your benefit)."

Notes. दह्यमाना burning. अनल *m.* fire.

22. *Trans.* "Kaikeyee, my grief increases with yours. My prosperity lies in your prosperity. There is no doubt about it.

Notes. वृद्धि *f.* prosperity. संशय *m.* doubt.

23. *Trans.* Born in the house of a king, you are the chief queen of the king. O Queen, how is it that you do not know the cruel nature of royal duties ?"

Notes. राजधर्म *m.* the duties of a king. बुध्यसे you know. Present, II sing. from √बुध् to know.

24. (Your) husband (seems) honest only in words ; (he) is deceitful, sweet of tongue but (really) cruel. You think he is pure in heart That is how you have been deceived by him.

Notes. धर्मवादी honest only in talking. शठ deceitful. श्लक्ष्णवादी talking sweetly ; sweet of tongue. भर्ता husband. अतिसन्धिता (deceived) p. p. p. from अति + सम्√धा.

25. *Trans.* Your husband who comes to you speaking (*lit.* using) sweet but meaningless (*or* hollow) words, will bestow a favour on Kausalyaa today.

Notes. प्रयुञ्जान Pres. a. p. (शानच्) from प्र√ युज् to join. सान्त्व *m.* sweet or conciliatory words. अनर्थक meaningless, hollow.

26. *Trans.* Having sent away Bharata to your relatives, tomorrow morning the wicked king will place Raama on (the throne of) a kingdom whose rival heir (*or* claimant) has been removed (or done away with).

Notes. अपवाह्य (having sent away) अप√वह् (causal) ल्यप्. काल्य (=कल्य) morning. कण्टक *m.n.* a rival claimant who is troublesome like a thorn. स्थापयिता (will place.) *First Future* from √स्था with णिच् (causal).

27. *Trans.* O girl, an enemy in the shape of husband has been held in the lap by you, just as a serpent is held in the lap by its well-wishing mother.

Notes. आशीविष *m.* serpent. आश्यां विषं यस्य. अङ्क *m.* lap.

28. *Trans.* To-day King Dasharatha has treated you and your son in the same manner in which an enemy or a serpent who has been ignored, does.

Notes. प्रत्युपेक्षितः (ignored) p. p. p. from प्रति + उप + √ईक्ष् (to see).

29. *Trans.* O girl, you who have always been used to comforts, have been undone, along with your descedants by the wicked king of false promises, who is placing Raama on the throne.

Notes. सान्त्व *n.* a conciliatory word, a promise. सानुबन्धा (along with descendants) अनुबन्धेन सह वर्तमाना (Bahu).

30. *Trans.* So Kaikeyee, according to the time (*or* as the time demands) do at once something useful (*or* helpful) to yourself. O you of wonderful looks, save yourself, your son and me.

Notes. त्रायस्व (save) Imperative, II sing from √त्रै. विस्मयदर्शना one having wonderful looks *or* beautiful eyes.

31. *Trans.* She who was good-looking (*lit.* having a handsome face), full of joy and resembling the digit of the autumnal moon, got up from the bed on hearing the words of Mantharaa.

Notes. शुभानना (one having a handsome face) शुभमाननं यस्याः सा (Bahu). उत्तस्थौ (got up) *Perfect* from उद् + √स्था. लेखा the moon's crescent, supposed to be one-sixteenth part of the full moon. शारदी (belonging to the autumn). शरदि भवा.

32. *Trans.* So Kaikeyee being very pleased and surprised gave a precious (*lit.* auspicious) ornament to that Kubjaa.

Notes. प्रददौ (gave) *Perfect* III Sing. from प्र√दा (to give). विस्मयान्विता full of surprise.

33. *Trans.* The good girl Kaikeyee felt happy as she gave the ornament to the hunch-backed Mantharaa. Then again she said to her.

Notes. प्रमदा *f.* a young damsel. प्रकृष्टो मदो यस्याः. हृष्टा (pleased) p. p. p. from √हृष् (to be pleased).

34. *Trans.* "Mantharaa, you have told me something very pleasant. What further (good) shall I do in return for telling me this pleasant thing (*or* good news).

Notes. आख्यात (told) p. p. p. from आ√ख्या (to tell).

35. *Trans.* "I see (*or* make) no difference between Raama and Bharata. So I am glad that the king is going to make Raama crown-prince.

Notes. उपलक्षये (I see) *Present* I Sing. from उप√लक्ष् (to see, to notice). विशेष *m.* difference.

36. *Trans.* O you who deserve a reward, there is nothing more welcome (*or* delightful) to me than this. And

since you have spoken these nectar-like words, therefore I shall give you a reward you like best. Please choose (or select) it.

Notes. किञ्चित् anything, something. प्रिय welcome, delightful. अमृत *n.* nectar. अवोचः (you said) Aorist II Sing. from √ब्रू. वृणु (choose, select) Imperative II sing from √वृ

THIRD FLOWER

Mantharaa works up Kaikeyee

रामायण, अयोध्या काण्ड, आठवां सर्ग

SARGA VIII

1. *Trans.* Being displeased with her and having thrown away that ornament, Mantharaa who was full of anger as well as grief, spoke these words.

Notes. अभ्यसूय्य feeling angry ; being displeased. उत्सृज्य (throwing away) Ind. p. p. from उत्√सृज् (to thow, to create).

2. *Trans.* "O silly girl, why do you feel happy when there is no occasion (for it). You do not realize that you are standing in the middle of the sea of sorrow."

Notes. बालिश (*adj.*) foolish, childish, young ; (*n*) a fool, a blockhead. अस्थाने when there is no occasion. अवबुध्यसे you realize, *Present* II Sing. from अव√बुध्.

3. *Trans.* I mentally tolerate (*or* put up with) you (*i.e.*, what you do), and am troubled with grief, since you feel happy when you should feel sorry and when a great calamity (=great trouble) is approaching (or is imminent).

Notes. दुःखार्दिता troubled with grief. व्यसनं calamity, misfortune. शोचितव्य from √शुच् (to grieve, to feel sorry) an occasion for feeling sorry.

4. *Trans.* I deplore (*or* regret) your foolishness. What wise woman would rejoice at the prosperity of the son of a co-wife?—the prosperity which is like approaching death (*or* impending doom).

Notes. प्राज्ञा *f.* wise woman. सपत्नी (a co-wife) समानः पतिर्यस्याः सा (Bahu) having common husband with another.

5. *Trans.* Raama has a fear of Bharata who has the same ruling ability (*or* who has an equal right to the

throne). I am troubled as I think of it, for one who is afraid causes fear.

Notes. विषण्णा *f* (troubled) p. p. p from वि√सद् (to sit, to sink, to despair).

6. *Trans.* Lakshmana who has strong arms is whole-heartedly devoted to Raama, and Shatrughna is also (devoted) to Bharata just as Lakshmana is to Raama.

Notes. सर्वात्मना whole-heartedly. काकुत्स्थ (ककुत्स्थस्यापत्यं पुमान्) a male descendent of Kakutstha. ककुत्स्थ is an epithet of Puranjaya, a king of the solar race. *Allusion*: We are told in mythology that once when gods were worsened by the demons, they led by Indra went to king Puranjaya for help. Puranjaya consented on the condition that Indra should carry him on his shoulders in the battle field. Then Indra became a bull and Puranjaya sat on its hump (ककुद्) and defeated the demons. (ककुदि तिष्ठतीति ककुत्स्थः)

7. *Trans.* O proud lady, in point of nearness (of age) Bharata is the next heir to the throne which is out of the question in the case of the younger two [*i.e.*, Lakshmana and Shatrughna who are younger have no right to the throne].

Notes. विसृष्ट (given up, abandoned, relinquished, out of the question) p. p. p. from वि√सृज् .

8. *Trans.* I fearfully tremble as I think (on the one hand) of Raama who is wise, and well up in the duties of a *Kshatriya*, who acts as the occasion demands, and (on the other hand) of your son.

Notes. प्रवेपे (I tremble) *Present* I Sing. from प्र√वेप् (to tremble). प्राप्तकारिन् one who acts as the occasion demands. प्राज्ञ (wise) प्रज्ञ एव प्राज्ञः स्वार्थे अ (ण्).

9. *Trans.* Fortunate (*or* The favourite wife) is Kausalyaa whose son will be made heir-apparent to the

vast kingdom by the leading Braahmanas to-morrow when there will be Pushya (*nakshatra*).

Notes. सुभगा *f.* a woman beloved by her husband; a favourite wife. सुभग means 'fortunate, beautiful' etc. पुष्य See notes on verse 11, Sarga VII before.

10. *Trans* In the fashion of a maid-servant and with folded hands, will you wait upon (*or* serve) Kausalyaa who will have obtained the earth and (hence also) happiness, who will be pleased, and whose enemies will have been destroyed.

Notes. प्रतीता (pleased, satisfied) *p.p.p.* from प्रति√इ (to go). हतविद्विषम् whose enemies have been destroyed. उपस्थास्यसि (you will serve, or wait upon) *Second Future* from उप√स्था. कृताञ्जलि—one who has folded hands. वसुमती *f.* earth.

11. *Trans.* And in this manner you along with us will become her maid-servant, and your son will become Raama's servant.

Notes. प्रेष्या *f.* maid-servant; hand-maid. प्रेष्यत्व (servitude) प्रेष्यस्य भावः कर्म वा.

12. *Trans.* At the fall of Bharata, Raama's wife will indeed be overjoyed and your daughter-in-law will be unhappy.

Notes. स्नुषा *f.* daughter-in law. क्षय *m.* decline, fall.

13. *Trans.* Then seeing that Mantharaa who was talking thus and was highly displeased, Queen Kaikeyee verily praised the virtues of Raama alone.

Notes. प्रशशंस (praised) *Perfect* III Sing. from प्र√शंस्. ह *ind.* verily, indeed, certainly.

14. *Trans.* Raama is the eldest son of the king;

he realizes his duty ; is accomplished, disciplined, thankful (*or* grateful), truthful and honest. Hence he deserves the throne.

Notes. गुणवान् (nom. sing.) possessing virtues ; accomplished ; दान्त disciplined ; कृतज्ञ one who acknowledges a good turn done ; thankful ; सत्यवान् (nom. sing). one who is truthful ; शुचि (*adj.*) honest. अर्हति deserves.

15. *Trans.* The long-lived one (i.e. Raama) will support (or keep) his brothers as his father did. O Kubjaa, why do you feel hurt (or sorry) on hearing about Raama's coronation ?

16. *Trans.* And the noble (*lit.* best of men) Bharata also will certainly inherit the ancestral throne from Raama after a hundred years,

Notes. नरर्षभः the best of men. ऋषभ when the last member of a compound means 'the best of, or the most excellent. पितृपैतामह belonging to the forefathers ; ancestral.

17. *Trans.* So Mantharaa, why do you fret (or feel hurt) as if you were burning, when prosperity has come and something good is going to happen.

Notes. अभ्युदय *m.* prosperity, rise. दह्यमाना (burning) pres. pass p. form √दह् (शानच्).

18. *Trans.* Just as Bharata is certainly worthy of love (or respect) so also is Raama all the more so. He serves me much more than Kausalyaa.

Notes. मान्यः (worthy of love or respect) मानमर्हतीति (मान+यत्). शुश्रूषते (serves) desiderative (सन्नन्त) from √श्रु

19. *Trans.* If the kingdom belongs to Raama, then it belongs to Bharata aiso, because Raama looks upon his brothers as his own self.

20. *Trans.* Being very much pained to hear the words of Kaikeyee, Mantharaa heaved a long and hot sigh and spoke to Kaikeyee as follows.

Notes. विनिःश्वस्य Ind. p. p. from वि—निस् √श्वस् (ल्यप्) taking a breath or heaving a sigh.

21. *Trans.* Unimaginative (or Undiscriminating or Foolish) as you are, you do not realize owing to your foolishness that you are sinking in a sea of troubles (which seems) vast on account of grief and misery.

Notes. मौर्ख्य (foolishness) मूर्ख—ष्यञ्. अनर्थदर्शिनी unimaginative ; not able to see things in their true perspective. शोक *m.* grief. व्यसन *n.* misery. मज्जन्ती (sinking) pres. a.p. (शतृ) from √मस्ज् (to dip into water ; to sink).

22. *Trans.* Raaghava (*i.e.* Raama) will become king and (after him) he who is his son. O Kaikeyee, Bharata will be excluded from the royal family.

Notes. परिहास्यते (will be dismissed or excluded) *Second Future*, passive, from परि √हा (to dismiss).

23. *Trans.* O proud lady, the sons of a king do not all sit on the throne. In case all are placed (on the throne), there will be much unrest (*or* injustice).

Notes. अनय *m.* injustice, unrest, trouble. स्थाप्यमान (being placed) *pres. pass.* p. from √स्था with णिच्

24. *Trans.* Therefore, O Kaikeyee of perfect (*or* immaculate) limbs, kings entrust the eldest (son) with royal (*or* administrative) duties, though the others (i.e. younger sons) are (more) accomplished.

Notes. अनवद्याङ्गी *f.* (a lady who has such perfect limbs that you cannot find any defect in them) अनवद्यानि अङ्गानि यस्याः सा (Bahu).

25. *Trans.* O loving mother (of your son), so your son like an orphan will be completely deprived of (or disappointed in) comforts and royalty (*or* royal heritage)

Notes. वत्सला a woman who loves her children. निर्भग्न (disappointed) p.p.p. from निर्√भंज् (to break.)

26. *Trans.* So I have come here for your sake (i.e. to help you), but you do not understand me, since you think fit to give me a present when your co-wife is gaining superiority.

Notes. सपत्नीवृद्धौ at the time of the rise of your co-wife ; *i.e.* at a time when your co-wife is gaining superiority over you. प्रदेय a present, a gift.

27. *Trans.* On getting the kingdom without a rival heir, Raama will certainly despatch (*or* send) Bharata to another country or even to the other world.

Notes. देशान्तर (another or foreign country) अन्यः देशः देशान्तरम् (मयूरव्यंसकादि समास). So also लोकान्तर, the next world. नाययिता (will send) *First Future* from √नी (to lead) with णिच् (causal).

28. *Trans.* You sent away Bharata, still a child, to the house of his maternal uncle. One develops affection for even inanimate (or lifeless) things as a result of nearness.

Notes. स्थावर immovable, *hence* inanimate, lifeless (स्था-वरच्.) सन्निकर्ष *m.* contact, nearness, propinquity. नायित (sent) p.p.p. from नी with णिच् (causal). मातुल्य (the house) of the maternal uncle.

29. *Trans.* At the request of Bharata, Shatrughna also went with him. He was devoted to Bharata just as Lakshmana (is devoted) to Raama.

Notes. अनुवशात् at the request (of).

Trans. It is said (*or* It is an old story) that a tree which was going to be felled (*or* cut down) by some foresters was freed (*or* rescued) from this great danger by the thorny bushes which were near (*lit.* as a result of nearness).

Notes. इषीका a thorny bush. वनजीवन a forester. छेत्तव्य (deserving or going to be cut down) *pot.* p. from √छिद् (to cut) with तव्य. मोचित (saved, freed (p.p.p. from √मुच् with णिच् (causal).

31. *Trans.* The son of Sumitraa will protect Raama, and Raaghava (*i.e.*, Raama) (will protect) Lakshmana also. Their brothely love like that of two Ashvinee-kumaaras is well-known in all the worlds.

Notes. गोप्ता (will protect) *First Future*, III *sing.* from √ गुप्. अश्विन् means 'one who has a horse.' In mytholoy we have two brothers अश्विनौ, also called अश्विनीकुमारौ. They are supposed to be the twin sons of the sun by a nymph in the form of a mare—अश्विनी. They are also the parents of Nakula and Sahadeva of the Mahaabhaarata. They are looked upon as divine doctors. They are said to have restored the old sage Chyavana to youth. According to the Veda they are young and beautiful.

सौभ्रात्र *n.* brotherly love शोभनो भ्राता, तस्य भावः.

32. *Trans.* Hence Raama will do no harm whatsoever to Lakshmana, and there is no doubt that Raama will ill-treat Bharata.

33. *Trans.* Therefore, Raama should go to the forest straight from the royal palace. I like just this and, besides, it is very much in your interest.

Notes. भृशम् *ind.* extremely ; very much. हित beneficial, good, something in one's interest, an interest. राजगृह royal palace.

34. *Trans.* In this way even the interests of your relatives will be served if Bharata lawfully inherits his father's kingdom (or throne).

Notes. ज्ञातिपक्ष the side of the relatives ; relatives. श्रेयस् something beneficial, an interest. पित्र्यम् (coming from the father) पितुरागतम्. To पितृ, य(त्) is optionally added by Paanini by पितुर्यच्च, the other form being पैतृक with the suffix ठक् (इक्).

35. *Trans.* Your comfort-deserving son is the natural enemy of Raama. How with his hopes (*or* wealth) ruined, will he live at the mercy of (*lit.* in the power, or under the control of) him who is prosperous ?

Notes. सुखोचित deserving comforts. सहज natural. रिपु *m.* enemy. नष्टार्थ one whose wealth *or* object or hope has been ruined. समृद्धार्थ one who has gained his object ; one who is prosperous or possesses abundant wealth.

36. *Trans.* You should protect Bharata who is being overpowered by Raama, just as the leader of the herd of elephants is attacked by a lion in the forest.

Notes. अभिद्रुत (attacked, overpowered) p. p. p. from अभि√द्रु to run, to assault, to attack, to overpower. प्रच्छाद्यमान (being overpowered) pres, pass p. from प्र√छद् (to cover). त्रातुम् (to protect) *Inf.* from √त्रै.

37. *Trans.* Why will not Raama's mother, your co-wife, who was formerly slighted (or insulted) by you in your (or due to) pride, avenge herself on you, when she is in the ascendant (*or* when she is triumphant) ?

Notes. दर्प *m.* pride. सौभाग्यवत्ताया is construed with राममाता. सौभाग्यवत्ता means the state of being prosperous, favourite etc. Here 'in the ascendant' gives the right implication of Manthara's remark.

38. *Trans.* O lady, when Raama will inherit the earth covered with many oceans and mountains, then along with Bharata, will you meet unpleasant humiliation and feel wretched.

Notes. प्रभूत much, many. रत्नाकर *m.* a store-house of jewels, hence 'ocean'. शैल *m.* (a mountain) शिला: प्रचुरा: सन्त्यस्य, a Taddhita form with अण्. अशुभ unpleasant, unwelcome, inauspicious. पराभव *m.* insult, humiliation. wretched, दीना miserable.

39. *Trans.* When Raama will inherit the earth (*or* become the master of the earth), Bharata will certainly be ruined. Therefore, think of (securing) the kingdom to your son, and (think) of the means of banishing the other (*i. e.* Raama).

Notes. प्रनष्ट (ruined) p. p. p. from प्र√नश् (to ruin, destroy etc.). प्रणष्ट is a mis-spelling. Beware of it.

विवासकारण a means of banishing. आत्मज *m.* son. सञ्चिन्तय think.

EXAMINATION QUESTION.

I. Describe how Mantharaa incited Kaikeyee to ask for Raama's banishment.

FOURTH FLOWER

Sorrows of Siddhaartha

'I am a nobler substance than the stars,

And shall the baser overrule the better?

Chapman.

बुद्धचरित—तीसरा सर्ग

ASHVAGHOSHA

The Buddhist author of the two long and grandiose poems has no doubt earned a permanent place in the galaxy of Sanskrit poets, but it would be idle of him to covet the pinnacle on which Kaalidaasa alone must remain for ever. Wedded and fettered as his poetry avowedly is to 'cold philosophy,' it can seldom soar into those ethereal regions of warm sunshine which are the natural haunts of Kaalidaasa's muse. *K* is a born singer who 'singing still doth soar, and soaring ever singeth'; *A* is at heart a melancholy philosopher who frets and fumes at the delusion of the world. *K* is a sure and careful artist, and his artistry is, by common consent, without a flaw: to *A* art is but a means to an end, his poetry a clothing for his philosophy. In *K* art is for its own sake, and hence it becomes a source of pure, unalloyed joy.

Ashvaghosha is somewhat fitful: his language now rises into poetry but again falls into the prosaic. And then he plays exasperating tricks with language and grammar and brings about a clogging of the rythm. But it is otherwise with Kaalidaasa. His glorious music is rapturous, transporting and transcendent. His language he draws from the purest fount, and figures of speech come to him as a naturally as breathing.

Whereas Kaalidaasa is to be studied both for the form and the matter, Ashvaghosha on his own admission, is to be studied more for the matter than for the form. And here it should be borne in mind that in *K* poetry is both the matter as well as the form, but in *A* philosophy is the matter and poetry the form.

THE BUDDHACHARITA

The *Buddhacharita* is a lengthy poem of seventeen cantos and describes the life of the Buddha—from his birth up to his enlightenment and ends with his return journey to his birth place.

Summary : *Canto I.* In order to cure the ills of the world the Bodhisattva is born in the house of Shuddhodana and Maayaa. Soon afterwards the sage **Asita** appears there and predicts before the king that his boy will one day renounce the world and follow the path of virtue.

Canto II. The boy is named Sarvaarthasiddha—Maayaadevee passes away—the prince finishes his studies—he is married to Yashodharaa and passes all the time in enjoying himself in various ways—he begets a son, named Raahula.

Canto III. The prince goes out of the palace to see the world outside and the sight of an old man, a sick man and a dead man fills him with incurable grief.

BUDDHACHARITA : CANTO III

SORROWS OF SIDDHAARTHA

'I am a nobler substance than the stars,
And shall the baser over-rule the better ?'

—*Chapman.*

It is the story of a super-sensitive prince who since his birth has been a prisoner in the palace where he has been surrounded by gaiety and brought up in luxury. Soon after the birth of a son he takes it into his head to see what the world outside is like. And outside the palace the dreadful spectacle of disease, old age and death shocks him beyond measure. He is seized with a fear and is dumb-founded when he is told that pain and misery and even death are all integral in life. He is at a loss to understand how people can afford to be so merry-go-lucky and unmindful of a real danger that threatens one and all. A little of self-probing fills him with infinite disgust for the 'vain deluding joys' that for others are the be-all and end-all of life. The impressions of past lives kindle in him a desire to realize his true self. The prince is lost in his thoughts. And the fond foolish father, out of selfish love makes a conspiracy against this super-man and tries to drag and drown him in a welter of sensuality—but all in vain.

BUDDHACHARITA : CANTO III

1. *Trans.* Then sometimes he heard about the gardens (*or* groves) which had plots covered with soft grass, which were decorated with lotus-ponds, the trees of which were ringing with (the cries of) the male cuckoos, and which were resounding with songs.

Notes. मृदुशाद्वलानि (having plots covered with soft grass) मृदूनि शाद्वलानि सन्ति येषु तानि (Bahu) qualifies काननानि. शाद्वल *adj.* (a grassy plot) शादाः (grass) सन्त्यत्र a Tdht with वल (च्). शाद is a Krdt from √शद् with घञ् (अ). उन्नादित (resounding ; ringing) *p. p. p.* from उद् √नद् with णिच् (causal). कानन *n.* a forest, a grove. शुश्राव (heard) Perfect III Sing. from √श्रु.

2. *Trans.* Then on hearing about the beauty of the city-gardens which were loved by ladies, he who had been imprisoned in the house like an elephant, thought of going out (*or* thought of making an excursion). [*Expl.* Uptil now the Prince Siddhaartha had been living in the palace. He was not acquainted with the world outside. Now when he heard that there were beautiful gardens outside the city, he thought of going out to see them.]

Notes. वल्लभ (*adj.* also noun in *masculine*) dear, beloved. मनोज्ञभाव the state of being lovely, charming, beautiful. Hence 'beauty, charm, loveliness.' नाग *m.* elephant. अवरुद्ध (imprisoned, tied). *p. p. p.* from अव √रुध्. वहिःप्रयाण *n.* going out ; an outing ; an excursion.

3. *Trans.* Then on hearing of the idea of his son who was his own Desire incarnate (*or* of his desire which

was called 'son') the king ordered that a pleasure trip be arranged which might be worthy of his love (for his son), worthy of his prosperity and worthy of the age (of his son).

Notes. निशम्य (hearing). Ind. p. p. from नि√शम्. मनोरथ *m.* desire. वयस् *n.* age. आज्ञापयामास (ordered) Perfect (periphrastic) from आ√ज्ञा III Sing. विहारयात्रा *f.* (a pleasure-trip). विहाराय यात्रा (Tat).

4. *Trans.* He prohibited the moving of the afflicted and low people on the road, fearing lest the heart of the tender-hearted prince should be pained.

Notes. निवर्तयामास (prohibited) Perfect (periphrastic) III Sing. from नि√वृत् with णिच् (causal). राजमार्ग *m.* (royal road, a highway) राज्ञो मार्गः राजमार्गः (Tat). मार्ग is a Krdt from √मार्ग् (to search) with घञ् (अ). पृथग्जन an ordinary or low person सुकुमारचित्तः (tender-hearted) सुकुमारं चित्तं यस्य सः (Bahu). संविग्नचेताः (pained at heart) संविग्नं चेतो यस्य सः (Bahu).

5. *Trans.* Then they heightened [=increased] the beauty of the road by clearing off with great gentleness all those whose limbs were maimed [=cut off], all those whose limbs were diseased, all those who were old or sick etc., and all those who were wretched.

Notes. प्रत्यङ्गहीन with maimed limbs. विकलेन्द्रिय (with diseased limbs) विकलानि इन्द्रियाणि यस्य सः (Bahu). जीर्ण *adj*. old. आतुर *adj*. sick. कृपण (*adj; m.* noun) pitiable; wretched. समुत्सार्य (having removed, or cleared off) Ind. p. p from सम्—उद् √सृ with णिच् (causal) formed with ल्यप्. साम्ना with great gentleness; in a conciliatory manner. चक्रुः (they did or made) Perfect III pl. from √कृ.

6. *Trans.* Then when the road had been decorated, the beautiful prince who had gentle (*or* courteous) followers, came down from the top of the palace at the proper time, and after getting (*due*) permission approached the king.

Notes. श्रीमत् beautiful (in श्रीमति राजमार्गे) and also in श्रीमान् कुमारः . विनीतानुचरः (one having courteous or disciplined followers) विनीता अनुचरा यस्य सः (Bahu). प्रासाद *m.* palace. अवतीर्य (coming down) Ind. p. p. from अव√तॄ . कृताभ्यनुज्ञ one who has got the permission.

7. *Trans.* Then the king, moved to tears, kissed his son on the head and looked long at him, and then with his words he permitted him to go, but did not put him out of his mind. [*i. e.*, did not stop thinking of his son.]

Notes. नरेन्द्र *m.* king. आगताश्रुः (moved to tears) आगतानि अश्रूणि यस्य सः (Bahu). उपाघ्राय smelling, *here* 'kissing.' निरीक्ष्य gazing. मुमोच (let go ; abandoned) Perfect III Sing. from √मुच्.

8. *Trans.* Then he mounted the golden chariot, which was emitting profuse [=too many] rays bright like a strong flash of lightning, and to which were yoked four gentle horses with a golden harness.

Notes. जाम्बूनद *n.* (gold) a Tdht form with अण्‌ (अ); जंबूनद्यां भवम् . भांड *n.* trappings or harness of a horse. तुरङ्ग *m.* horse. स्यंदन (=स्यंद) *m.* chariot.

9. *Trans.* Then with suitable followers (*or* congenial companions) he reached the road which was covered with heaps of bright flowers, and along which were hanging garlands and fluttering flags, just as the moon (appears) in the sky along with stars.

Notes. प्रकीर्ण (scattered) *p. p. p.* from प्र√कॄ. उज्ज्वल bright. पुष्पजाल .a heap of flowers. माल्य *n.*

garland. पताका *f.* flag, banner. प्रपेदे (reached) Perfect III Sing. from प्र√पद् (to go). अनुयात्र retinue, followers. सनक्षत्रः (with stars) नक्षत्रैः सह वर्तमानः (Bahu). नक्षत्र *n.* (न क्षरतीति) a star. अंतरीक्ष = (अंतरिक्ष) *n.* sky.

10. *Trans.* Being watched on all sides by the citizens with eyes wide-open from curioisity, he leisurely (*or* slowly and slowly) stepped on to the road which seemed to be covered with halves of blue lotuses (in the form of the eyes of people.) [*Expl.* Dark eyes are generally compared to blue lotuses. Now, when the prince came to the road he noticed nothing but the eyes of so many people looking at him. To him it appeared that the road was covered with halves of blue lotuses.]

Notes. कौतूहल (=कुतूहल with अण्) *n.* curiosity. नीलोत्पलार्ध half of a blue lotus. कीर्यमाण (scattered about) Pres. p. p. from √कृ. जगाहे (entered, *here* stepped on to) Perfect III Sing. from √गह्. अभिवीक्ष्यमाण (being watched) Pres. p. p. from अभि—वि√ईक्ष्. समन्तात् on all sides.

11. *Trans.* Some praised him for his affability (*or* gentleness) some respected him because of his brilliance, and some on account of his pleasant appearance (*or* geniality) prayed for his prosperity and long life.

Notes. तुष्टुवुः (praised) Perfect III Pl. from √स्तु. ववंदिरे saluted ; respected, Perfect III Pl. from √वंद्. दीप्तता brilliance ; lustre. सौमुख्य pleasant appearance. वैपुल्य *n.* abundance; prosperity. आशंसिषुः commenced ; *here* prayed for) Perfect III Pl. from आ√शंस्.

12. *Trans.* Ladies, groups of Kairaatas and dwarfs came out of big houses ; hunch-backs [*i. e.,* those whose backs are bent] came out of small houses—and all bowed

down (to him) as to the flag in the procession of Indra (*or* the flag of Indra in procession.)

Notes. व्यूह *m.* group. कैरात (=किरात) *m.* name of a tribe. वामन a dwarf, a pigmy fellow. कुब्जा *f* hunch-backed. निवेशन *n.* house. अनुयान *n.* procession. प्रणेमुः saluted.

13. *Trans.* Hearing from the servants that the prince was really going out. the ladies got the premission of their respected elders and went to the roof to see (the prince.)

Notes. प्रैष्य (=प्रेष्य) *m.* servant. प्रवृत्ति *f.* news. दिदृक्षा desire of seeing. हर्म्यतल top of the palace.

14. *Trans.* They went—(they) who were obstructed (in their movements) by the slipping gridle-strings, whose eyes were troubled because they had recently risen from sleep, who had misarranged their ornaments (due to hurry) on hearing the news, and who were bursting (*or* burning) with curosity.

Notes काञ्चीगुण *m.* girdle-string. विघ्निता obstructed, checked. वृत्तान्त *m.* news. विन्यस्त mis-arranged, dis-arrayed. परीयुः they went.

15. *Trans.* Trying to run faster than one another they frightened the flocks (=groups) of house-birds with the noise of their footsteps on the stairs of the palace, with the sound (*or* jingling) of their girdles and with the sound(*or* tinkling) of their anklets.

Notes. सोपान *n.* staircase. रव *m.* sound. निस्वन *m.* sound. वित्रासयंती (frightening) pres. a. p. from वि√त्रस् with णिच् (causal). गृहपक्षिन् *m.* pet bird. संघ *m.* group.

16. *Trans.* One of them though able to go fast, slackened her pace and did not walk fast (for) she was well-grown-up. and out of modesty wanted to conceal her secret decorations.

Notes. निजग्राह (checked, caught) Perfect III Sing. from नि√ग्रह् (to catch). ह्री *f.* shame. modesty. रहः *ind.* in secret ; in private ; *n.* Secrecy, a secret.

17. *Trans.* At that time there was a struggle in the windows on the part of the ladies who were crowded together and pressing one another, whose ear-rings were moving (*or* swinging) and striking together, and whose ornaments were jingling [*i.e.* producing a musical sound.]

Notes. पिण्डित crowded. उत्पीडन *n.* pressing. संमर्द *m.* friction ; striking together. कुण्डल *m. n.* ear-ring. वातायन *n.* window अप्रशम *m.* struggle.

18. *Trans.* The lotus like faces of the ladies coming (*or* popping) out of the widows with ear-rings striking together, looked like so many lotuses stuck to the palaces.

Notes. विनिःसृत coming out. विरेजुः (shone) Perfect III pl. from वि√राज् मुखपङ्कजानि (lotus-like faces) मुखानि पङ्कजानि इव (Karm.) हर्म्य *n.* palace.

19. *Trans.* With its lofty (*i.e.* high) palaces whose windows were thrown open out of curiosity by groups (*or* bevies) of young ladies, the all-round magnificent city looked like the sky with aeroplanes carrying heavenly nymphs (=fairies)

Notes. विमान *m. n.* (1) a lofty house (2) a baloon ; an aeroplane. युवती *f.* young girl. कलाप group ; bevy. बभासे (looked beautiful) Perfect III sing. from √भास्. वियत् *n.* sky.

20. *Trans.* The faces of the young girls, whose ear-rings were resting on one another's cheeks on account of the narrowness of the windows, looked beautiful like clusters (=bunches) of lotuses tied together.

Notes अविशालभाव *m.* narrowness. गण्ड *m.* cheek

21. *Trans.* The women looking at the prince on the road appeared as if they were desirous of falling (*or* coming) to the earth, and the men looking at him with upraised faces appeared as if they were desirous of flying up to heaven.

Notes. वीक्षमाणा *f* (seeing) Pres. a. p. from वि√ईक्ष् (शानच्). गन्तुकामा *f.* desirous of going.

22. *Trans.* Seeing the prince who was shining with his own body and beauty, those women said (*or* remarked) in a low voice, with a pure heart and not with any other (*i.e*, evil) idea that his wife was fortunate (*or* blessed).

Notes. जाज्वल्यमान resplendent ; shining. अवोचन् (they said) Aorist III pl. from √ब्रू.

23. *Trans.* They showed him all the more respect, thinking that he, with long and stout (=strong) arms and looking like a visible Cupid (=Indian god of love, Kaama-deva) will leave (*or* discard, or renounce) royal glory and practise virtue.

Notes. व्यायत long. पीन *adj.* plump ; strong. पुष्पकेतुः god of love ; Cupid. गौरव *n.* respect.

24. *Trans.* Seeing the road where he was in front and which was crowded with courteous (*or* cultured, or disciplined) people dressed in neat and dignified clothes, the prince was rather delighted and almost believed that he had found a new birth. [*Expl.* It was the first opportunity for the prince to come out of the palace and see people and to compare himself with them. When he found himself in a beautiful chariot at the head of the people, he felt rather proud. He then compared the life he had so far led in the harem with this occasion and came to the conclusion that now was he enjoying a real life.]

Notes. पौर *m.* citizen. जहर्ष (was delighted) Perfect III Sing. from √हृष्. पुनर्भाव *m.* re-birth ; a new birth.

25. *Trans.* Then seeing that city which was happy like heaven, the gods who live in the serene (*or* happy *or* neat) abode above, created an old man who might walk and persuade (*or* induce the prince to renounce the world.)

Notes. शुद्धाधिवासाः who live in the serene abode above. समवेक्ष्य seeing. जीर्ण *adj.* old. संचोदन *n.* incitement: inducing ; persuading. क्षितिप *m.* King. क्षितपात्मज son of a king ; a prince.

26. *Trans.* Then seeing him who was overpowered by old age and looked different from other people, the prince became desirous of knowing (him), and looking (still) fixedly on him, he spoke to the driver.

Notes. जरा old age. अभिभूत overpowered. पृथगाकृति (having a different appearance). संग्राहक *m.* driver ; one who holds the reins. आगतास्थः—(grown curious) आगता आस्था यस्य सः (Bahu).

27. *Trans.* O driver, who is this man coming stick in hand, with hair grey (=white), eyes covered over with eye-brows, limbs loose and bending (*or* crooked) ? Is such a change natural or accidental ?

Notes. सूत *m.* driver. यष्टि *f.* stick. भ्रू *f.* eye-brow. शिथिल *adj.* loose. आनत bent ; crooked. विक्रिया *f.* change. प्रकृति *f.* nature.

28. *Trans.* Thus addressed the driver whose mind had been confused by the same gods and who, therefore, did not see his mistake, explained to the prince a matter which should have been concealed from him.

Notes. रथप्रणेता nom. sing. driver. निवेदयामास (explained) Perfect (periphrastic) III Sing. from नि√विद् with णिच् (causal).

29. *Trans.* That which has broken him down is what is called old age—the killer of beauty, robber of energy, source of grief, death of enjoyment, robber of memory, and enemy of senses.

Notes. हन्त्री *f.* killer. व्यसन *n.* death, *here* robber. योनि *m. f.* source. निधन *m. n.* death. रति *f.* pleasure, enjoyment.

30. *Trans.* While a baby he also sucked milk, and later crawled (=moved as babies do) on the ground; in due course he became young and possessed a good physique (=body) and now in the same order he has become old.

Notes. शिशुत्व *n.* childhood. उर्वी *f.* earth. वपुष्मान् nominative sing. from वपुष्मत्—possessing a good physique.

31. *Trans.* At these words the prince started (*or* trembled) a little and spoke to the driver, "Will this misfortune (or evil) fall on me also?" Then the driver answered him.

Notes. दोष *m.* fault; evil; calamity. सारथि *m.* driver.

32. *Trans.* In course of time you also—may you live long!—will doubtless (*or* certainly) become old. People know that in this manner old age destroys beauty and yet they like it.

Notes. आयुष्मत् long-lived. वयः प्रकर्ष increase or advance of age: old age.

33. *Trans.* Then that great man whose mind was clear on account of past impressions, and who had stored (*or* collected; accumulated) many good deeds in course of vast ages, began to tremble as he heard about old age, just as a cow (trembles) on hearing a loud peal (=noise) of thunder near by. [*Expl.* Just as the Hindus believe that *Vishnu* had many incarnations, so also the Buddhists believe that the Boddhisattva was born in human form many

a time and that his last form was the 'Buddha'. Through all his previous lives he had done good deeds, hence his mind was clear.]

Notes. पूर्वाशय past impression. विस्तीर्ण *adj.* vast. कल्प a day of Brahamaa or one thousand *yugas* ; a period 432000000 years of human beings and equal to the whole duration of the world. संविविजे trembled.

34. *Trans.* He heaved a deep sigh, shook his head, looked at that old man (on the one hand) and looked at that jolly (or rejoicing) crowd (on the other), and feeling uneasy spoke thus (*or* as follows).

Notes. प्रकम्प्य shaking. जनता *f.* crowd. जगाद (spoke) Perfect III sing. from √गद्

35. *Trans.* Thus old age without any discrimination [*i.e.* making no difference between the rich and the poor] destroys beauty and strength (of everybody). But people do not feel uneasy in spite of seeing such a thing before their eyes.

Notes. निर्विशेषम् indiscriminately. स्मृति *f.* memory. संवेग *m.* uneasiness, agitation.

36. *Trans.* O driver, this being so, please turn back the horses and run to the palace. How can I find any pleasure in the garden grounds while the fear of old age is in my heart ?

Notes. निवर्तय (turn back) Imperative II Sing. from नि √वृत् with णिच् (causal).

37. *Trans.* Then by the order of the prince the driver turned back the chariot, and the prince, feeling worried, returned to the same palace which now appeared empty.

Notes. नियन्ता *nom. sing.* driver. चिन्तावश over-powered with grief ; feeling worried.

38. *Trans.* But when even there he found no peace because he was thinking of old age and old age alone [*ie.*, because he was thinking of nothing but old age], then once more with the permission of the king he went out as before.

Notes. शर्मन् pleasure ; happiness ; peace.

39. *Trans.* Then the same gods created another man whose body was full of diseases. Seeing him and keeping his eyes fixed on him the son of Shuddhodana spoke to the driver.

Notes. व्याधि *m.* disease. ससृजुः (they created) Perfect III pl. from √सृज् . शौद्धोदनिः son of the Shuddhodana ; the prince Siddhaartha.

40. *Trans.* Who is this man whose belly is swollen [=grown large], body shivering as he breathes, shoulders and arms sunken, limbs pale and thin, who is leaning against another man, crying piteously (or miserably) 'O mother !'?

Notes. स्थूलोदर having a swollen belly. कृश *adj.* thin. पाण्डु *adj.* pale. गात्र *n.* a limb, a part of the body. ब्रुवाण (speaking.) Pres. a. p. from √ब्रू (शानच्)

41. *Trans.* Then the driver said, 'O gentle sir, it is a great misfortune (*or* calamity) called Disease, which is caused by the disorder of humours, and is now far advanced, by which this man though otherwise all right, has been made (*or* rendered) helpless. [*Expl.* According to the Ayurvedic system, there are three humours in the body, (1) Vaata, (2) Kapha (3) Pitta. If they are present in proper proportion in the body, then a man is healthy, but if the proportion is disturbed a man falls ill.]

Notes. सौम्य *adj.* noble ; gentle. धातु *m.* a fluid or juice which is an essential ingredient of the body ; a humour. प्रकोप *m.* upsetting ; confusion. रोगाभिधानः (that which is

called 'disease') रोगोऽभिधानं यस्य सः (Bahu), अनर्थ m. calamity; disaster. अस्वतन्त्रः (helpless not independent) न स्वतन्त्रः = (Neg. Tat)

42. *Trans.* While watching the man sympathetically the prince said again, " Has this evil fallen on him alone or is the danger of disease common to all people ?"

Notes. सामान्यतः commonly ; as a rule.

43. *Trans.* Then the driver of the chariot said, "O Prince, this evil is common to all. The diseased people though badly suffering from (*or* troubled by) disease in this manner, yet enjoy themselves."

Notes. साधारण *adj*. common. परिपीड्यमान (being troubled ; suffering) pres. p.p. from परि √पीड्. रुजातुर suffering from disease.

44. *Trans* Hearing this thing he whose mind was upset, trembled like (the reflection of) the moon on the waves of water. Being moved to (*or* filled with) pity he spoke these words in a rather gentle (*or* soft) tone.

Notes प्रावेपत trembled. करुणायमान moved to pity. मृदु *adj*. soft.

45. *Trans*. The world sees this evil of disease among people and yet feels secure (or safe). Alas ! vast is the ignorance of men who though not free (*or* immune) from the danger of disease still laugh.

Notes. रोगव्यसन the evil of disease. प्रजा *f*. people. विश्रम्भ *m*. confidence ; feeling of security. विस्तीर्ण *adj*. vast. अज्ञान *n*. ignorance.

46. *Trans*. O driver, refrain (=stop) from going on this excursion. Let the chariot return to the king's palace. After hearing about the danger of disease my mind revolts from merry-making, and feels an aversion.

Notes. प्रत्याहत feeling averse to ; revolting. संकुचति feels an aversion.

47. *Trans.* Then he returned joyless and entered the palace as he was absorbed in (sad) thoughts. Seeing him return twice in this manner the king made (*or* instituted) an enquiry.

Notes. निवृत्तहर्ष joyless. प्रध्यानयुक्त absorbed in thought. वेश्म (here *acc.* Sing. of वेश्मन् *n*. palace ; mansion, house) पर्येषणा *n*. enquiry.

48. *Trans.* On learning (*or* hearing) the cause of (the prince's) return, he (*i.e.*, the king) almost believed that he (*i. e.*, the king) had been forsaken by him (*i. e.*, the prince). He rebuked the officer-in-charge of decorations but gave no severe (=heavy) punishment. [*Expl.* When the prince was born, the sage Asita had told the king that he would one day renounce the world and practise penance. Now when the king learnt that the prince had been upset on seeing disease and old age, he thought that prince would soon leave him and renounce the world.]

Notes. निमित्त *n*. cause. निवर्तन *n*. return. मेने (believed) Perfect III Sing from √मन्. चुक्रोश (rebuked angry) Perfect III Sing. from √क्रुश् (to cry).

49. *Trans.* Then again for his son he arranged sensual attractions (=those things which tempt our eyes, ears, tongue etc *i.e.*, beauty, music, wine etc) with a speciality, hoping that he (*i.e.*, the prince) might be attached to them due to the fickleness of the senses and might not forsake him (*i. e*, the king).

Notes. विदधे (arranged) Perfect III Sing. from वि √धा. विषय *m*. sensual attractions. These are five according to the five organs of sense ; रूप (beauty) for the eye, रस (taste) for the tongue ; गंध (smell) for the nose ; स्पर्श (touch)

for the skin ; शब्द (sound) for the ear. विजह्यात् (may leave) Potential mood III Sing. from वि √हा. नाथमान (hoping for the best ; here thinking) pres. a. p. from √नाथ् (to solicit, to trouble ; to wish well) with शानच् .

50. *Trans.* When in the harem (= the part of palace where ladies live) his son took no delight in the objects of sense, such as music (*lit.* sound) and others like it (*i. e.*, dance etc.) then he ordered an outing (*or* a trip outside) (to be arranged), thinking that that might change his mood.

Notes. अन्तःपुर *n.* the inner apartment of the ladies, harem. रसान्तरम् (change of mood) अन्यो रसः (मयूर-व्यंसकादि समास)

51. *Trans.* Realizing the state of his son, and ignoring, out of love, the dangers of passions, he called (*or* ordered, or requisitioned) there the best courtesans who were well-up in the art of love-making. [*Expl.* The love for his son made the king almost blind. He wanted to stop his son from renouncing the world by any means and at any cost. So he did not care whether his son would suffer or not as a result of indulging in passions and ordered the dancing girls to make love to the lovely prince and seduce him by music and dance, etc.)

Notes. रागदोष danger of passions. Over-indulgence in passions destroys mental and physical health and beauty. वारमुख्याः chief courtesans (*here* acc. pl.) अभिज्ञा *adj. f.* well-versed.

52. *Trans.* Then when the road had been highly decorated and inspected, the King got the chariot and the driver changed and sent out the prince.

Notes. व्यत्यस्य (changing) Ind. p. p. from वि—अति √अस् (to throw).

53. *Trans.* Then as the prince was going thus the same gods made (*or* fashioned) a dead man. None except

the driver and the prince saw the corpse being carried along the road.

Notes. गतासुः (dead) गता असवो यस्य सः (Bahu). उह्यमान (being carried) pres. p. p. from √वह् (शानच्).

54. *Trans* Then the prince said to the driver, "Who is this that is being carried by four persons, and is being followed by gloomy people, and though adorned, is being wept for ?"

Notes. अनुगम्यमान being followed. ह्रियते (is being carried) Present III Sing. from √हृ in passive voice.

55. *Trans.* Then the driver whose mind was over-powered by the pure-hearted gods living in heaven, explained clearly to the lord that matter which ought not to have been referred to.

Notes. अभिभूतचेताः (one whose mind was over-powered) अभिभूतं चेतो यस्य सः (Bahu). प्रव्याजहार (explained) Perfect III Sing. from प्र—वि—आ√हृ. अर्थवद् clearly ; exactly.

56. *Trans.* He is some one bereft (=deprived of, robbed of) reason, senses, vital airs and other qualities ; is asleep and senseless like a straw (*or* a piece of wood). He was brought up and cared for with great effort by his dear ones by whom he is now being forsaken.

Notes. बुद्धि *f.* reason. प्राण *m.* vital air, life. विसंज्ञ senseless.

57. *Trans.* On hearing these words from the driver he was upset. So he spoke to him, "Is such the fate of this man alone, or is such the end of all people ?"

Notes. संचुक्षुभे (was upset) Perfect III sing. from सम् √क्षुभ्.

58. *Trans.* Then the driver said to him, "This is the last event (in the life) of all people, whether low, or middling or high-minded. Certain is the death of every one in this world."

Notes. हीन *adj.* low. मध्यम *adj.* mediocre.

59. *Trans.* Then the prince who though brave suddenly felt sad on hearing about death. Touching the chariot-rail with his shoulder, he spoke in a serious tone (*or* in a ringing voice).

Notes. विषसाद (felt sad) Perfect III from वि √सद्. कूबर the pole of the carriage to which the yoke is fixed. निह्रादवत् ringing.

60. *Trans.* This state (*i.e.*, death) is certain in case of all people. And still they feel no fear and are indifferent (in this matter). I think that the hearts of the people are hard since they cheerfully (*or* in a normal manner) go about their business (*or* move on their way.)

Notes. निष्ठा *f.* state ; position ; condition. नियता *adj. f.* fixed ; certain ; inevitable. त्यक्तभयः (fearless) त्यक्तं भयं येन सः (Bahu). शङ्के (I think) Present I Sing. from √शंक् अध्वनि in the path (loc. Sing. from अध्वन् *m.*)

61. *Trans.* Therefore, O driver, turn back my chariot, for this is no occasion (*or* time and place) for a pleasure-resort (*or* pleasure-grounds). For, how can a sensible man who is aware of his (*coming* or imdepending) death, behave in an indifferent way at the time of danger (*or* trouble *or* difficulty).

Notes. विहारभूमि *f.* pleasure-ground, pleasure-resort. सचेतन *adj.* conscious ; sensible. प्रमत्त *adj.* insane, heedless, in different, negligent.

62. *Trans.* In spite of the prince's saying this, he did not turn back the chariot, but drove on to the grove

(*or* garden, covered with beds of lotuses and specially decorated by the orders of the king.

Notes. पद्म *n.* lotus. षण्ड *m.* multitude.

63. *Trans.* Then he saw that lovely grove which resembled the Nandana garden, [=this is the name of the garden of Indra] in which young trees were blossoming, in which intoxicated and happy (*or* gay) birds were flying about, and in which there were beautiful lakes covered with lotuses and looking like drinking *ghats.*

Notes. बालपादप *m.* (a young tree) बालश्चासौ पादपश्च (Karm). कुसुमिता बालपादपा यस्मिन् तत् कुसुमितबालपादपम् (Bahu) qualifies वनम्. परिभ्रमत् flying or flitting about. प्रमुदित happy ; gay. निपान *n.* a reservoir of water ; pool, *here* 'a drinking ghat.' नन्दन *m.* Name of the garden of Indra.

64. *Trans.* As he was being forcibly taken to that grove crowded with beautiful women, the prince looked like a saint who has recently taken a vow, fears obstacles, and is being taken to Kubera's abode crowded with beautiful nymphs (*i. e.*, fairies).

Notes. वराङ्गना *f.* a beautiful lady. गण *m.* multitude. कलिल *adj.* crowded with. अलकाधिपालय *m.* abode of the lord of Alakaa—*i. e.*, of Kubera. Alakaa is the capital of Kubera and is situated on the peak of the mount Meru. विघ्नकातर afraid of obstacles.

EXAMINATION QUESTIONS

I. Explain with reference to the context :—

a. किं विक्रियैषा प्रकृतिर्यदृच्छा *27*

b. हीनस्य मध्यस्य महात्मनो वा सर्वस्य लोके नियतो विनाशः *58*

c. The last two lines of each of the following verses: 9, 33, 49, 50, 58 and 60.

II. Translate into English :—

Verses: 3, 9, 10, 11, 12, 17, 19, 20, 21, 24, 33, 40, 45, 49, 50, 60, 63, and 64.

III. Describe the encounter of Prince Siddhaartha with old age, disease and death. What impression did it produce on his mind?

FIFTH FLOWER

The Divine Duet

Said Arjun, 'Never, never will I kill
My people, Blessed Lord, for all this world,
Though Devil take me to his native hell,
And I be in some dire distress hurl'd'.

....

Said Blessed Lord, 'Be calm, I testify—
The soul is never born nor lives to die ;
Unborn, eternal, ancient, constant—Ay,
Something in mortal frame that doesn't die.'

....

'For as one does discard a dirty dress
And gladly dons a new one, full of charm,
So quits the soul a body profitless
And forthwith flies to some new-fashioned form.

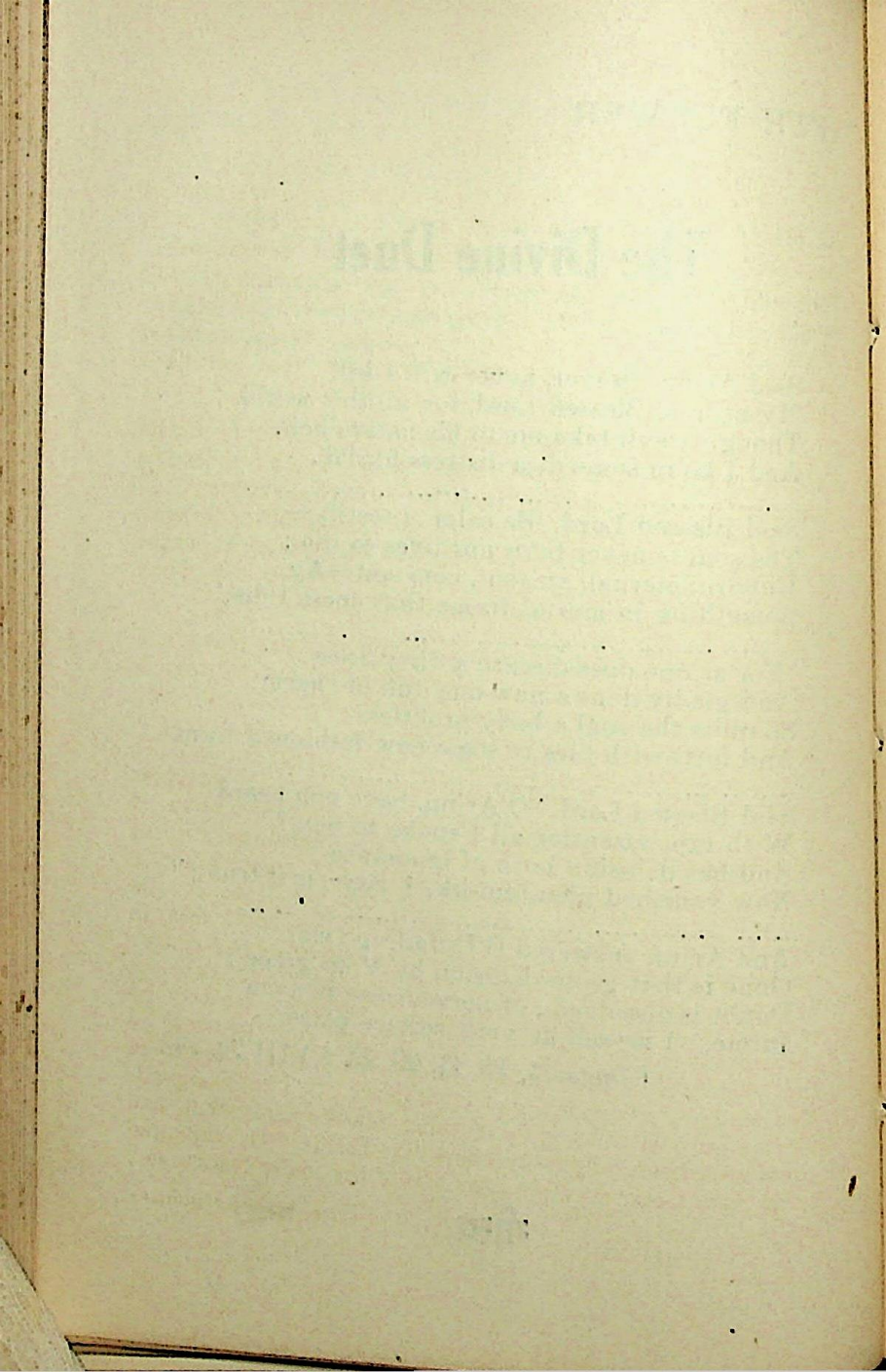
....

Said Blessed Lord, "O Arjun, have you heard
With rapt attention all I spoke to you ?
And has delusion born of ignorance
Now vanished phantom-like ? Say—is it true ?"

....

And Arjun answered O Unfailing One,
Gone is that gross delusion by Your grace ;
Doubt is dissolved ; of nervousness is none
In me. I myself at your service place.'

(Geetaa I, 35, II, 20, 22, XVIII 72, 73).

गीता

GEETAA

"The Geetaa is one of the most authoritative sources of Hindu doctrine and ethics, and is accepted as such by Hindus of all denominations. A study of even selections from it, strengthened by earnest meditation, will enable young men and women to understand the religion of our fathers, which is the background of all the noble philosophy, art, literature and civilization that we have inherited.

"The Geetaa is a chapter in the Mahaabhaarata. It begins by describing the agitation of Arjuna when he saw men arranged on either side for mutual slaughter, and into this scene is fitted the exposition of Hindu *Dharma*, in terms of what Krishna spoke to Arjuna in order to quell his agitation and clear his doubts. Krishna speaks throughout the Geetaa as God Himself.

"In spite of what is stated in the previous paragraph the student should note that Geetaa as a scripture of Hinduism stands apart from the Mahaabhaarata. The context has rightly dwindled into insignificance, practically disappeared in orthodox Hindu interpretation. To take the battle of Kurukshetra literally and to interpret all that is said in the Geetaa in the light of the motive of the particular scene would not only not help the student to understand the Geetaa aright, but would actually lead him to error. It is true that the teachings in the Geetaa being of universal validity would be applicable to the Mahaabhaarta scene also and must help to solve Arjuna's problems and doubts. But it will not serve to help us to understand the teaching aright if we are obsessed by the particular scene and seek to interpret the general by the particular. We should forget the battle scene when we study the Geetaa as a scripture......The Bhagvad-Geetaa purported to give nothing new beyond what had previously been taught by the older Rishis. It contented itself with a conservative synthesis of the older teachings."

C. Rajagopalachari.

THE DIVINE DUET

"There is no danger to a man that knows
What life and death is............'

Chapman

This duet was sung long ago by Lord Krishna and Arjuna to the accompaniment of martial music in the battle-field of Kurukshetra. It was relayed by the sage Sanjaya for the benefit of the blind Dhritaraashtra and also, let us add, for the benefit of humanity in general. The reverberations of this soul-saving song may even now be clearly and completely caught by the aerial of any soul that seeks to be saved.

The balmy music of our Lord's flute has soothed many a restless soul ; it has been a panacea for all the ills that humanity is heir to. And wise men of east and west have blessed their stars for having chanced upon a note or two of it. Much as we would like to re-relay the whole, it is owing to the exigencies of space that we are constrained to confine ourselves to a single chant which is presented here to the reader for his delectation and emancipation.

GEETAA ; ADHYAAYA II

Sanjaya said :

1. *Trans.* Madhusoodana spoke the following words to him who was filled with pity, whose eyes were full of tears and were troubled, and who was feeling sad.

Notes. कृपा *f.* sympathy. आविष्ट (filled with) p.p.p. from आ√विश् . विषीदन्तम् (Acc. Sing.) from विषीदत् pres. a. p. from वि√सद् (to be languid, to break, to sink). मधुसूदन is an epithet of Krishna or Vishnu since he killed a demon whose name was मधु.

The Lord said :

2. *Trans.* "O Arjuna, how at this critical time has this pessimism (=cowardice *or* weakness) swept over

you—this pessimism which is not shared by the Aaryas (or noble people), which doesn't help one to heaven and which brings disgrace.

Notes. कश्मल weakness, dejection, pessimism. विषम *n.* a time of difficulty ; critical juncture. अनार्यजुष्टम् (not shared or practised by civilized people). आर्यैर्जुष्टम् आर्यजुष्टम् (Tat.) न आर्यजुष्टम्—अनार्यजुष्टम् (Neg. Tat.) अस्वर्ग्य that which does not help one to attain heaven.

3. *Trans.* "O Arjuna, do not be a coward. It does not become (or befit) you. O you who are a terror to the enemies, leave this foolish (or base) weakness of your heart and get up."

Notes. क्लैब्य *n.* cowardice. दौर्बल्य. *n.* weakness. परन्तप one who torments or terrifies the enemies.

Arjuna said :

4. *Trans.* "O Madhusoodana, in this battle how shall I fight with arrows against Bheeshma and Drona who deserve respect, O Killer-of-the-enemies.

Notes. संख्य *n.* war. battle. इषु *m.* arrow. अरिसूदन one who kills enemies. महानुभाव *adj.* noble, respectable.

5. *Trans* "It is better to live on alms in this world and refrain from (or avoid) killing the noble *gurus* ; for if I kill these self-seeking (or selfish) *gurus*, then I shall (at best) enjoy only blood-stained pleasures.

Notes. भुञ्जीय (I may eat) Potential mood, I sing. from √भुज् . भोग pleasures, enjoyments, भोग *m.* a Krdt from √भुज् with घञ् (अ). रुधिर *n.* blood. प्रदिग्ध (mingled with) p.p.p. from प्र√दिह् ।

6. *Trans* And we do not know which of the two (possibilities) is better for us—whether we should conquer

or they should conquer us. The very Kauravas (*lit.* Sons of Dhritaraashtra) after killing whom we do not desire to live, are standing in front.

Notes. कतरत् which of the two. जिजीविषामः (we wish to live) desiderative from √जीव्. प्रमुखे in front.

7. *Trans* "My normal mood has been upset by (a sort of) compassion and my mind is perplexed (=unable to understand) as to what my duty is. Hence I ask you. Please let me know which is definitely the better for me. I am your disciple (=*chelaa* in vernacular), and have come to seek your help. Please instruct (*or* advise me).

Notes. कार्पण्य *n.* compassion. (कृपणस्य भावः). स्वभाव normal mood or temperament. शाधि (Instruct or teach) Imperative II sing. from √शास् प्रपन्न (gone to, resorted to) p.p.p from प्र √पद्..

8. *Trans.* "I might obtain an unrivalled (=where there is no enemy) and prosperous kingdom on earth, or the sovereignty of gods, but I do not see that which will remove (*or* cure) my sorrow which is drying up my organs."

Notes. अपनुद्यात् (It may remove) Potential mood III Sing. from अप √नुद्. उच्छोषण drying up. असपत्न without an enemy or a rival. समृद्ध (prosperous.) p.p.p. from सम् √ऋध्.

Sanjaya said :

9. *Trans.* Gudaakesha, the terror-to-the-enemies spoke thus to Hrisheekesha. Thus again he said to Govinda, "I shall not fight." and became silent.

Notes. हृषीकेश *m.* name of Vishnu. हृषीक means an organ of sense ; In the Mahaabhaarta we have ;—

हृषीकाणींद्रियाण्याहुस्तेषामीशो यतो भवान् ।
हृषीकेशो ततो विष्णो ख्यातो देवेषु भारत ॥

गुडाकेश *m.* an ephithet of Arjuna. गुडाका means ' sleep or sluggishness.' गोविन्द *m.* an ephithet of Vishnu ; literally it means 'one who has cows ; तूष्णीम् silent.

10. *Trans.* O Bhaarata, almost smiling Hrisheekesha spoke the following words to him who was feeling sad in the midst of the two armies.

Notes. प्रहसन् (nom. sing. of प्रहसत्) pres. a. p. from प्र √हस् .

The Lord said :

11. *Trans.* "-You lament (*or* feel sorry for) the unlamentable and talk about wisdom. The wise do not lament either the dead or the living.

Notes. अशोच्य unlamentable. अन्वशोचः (you lamented) Imperfect II sing. from अनु√शुच् प्रज्ञावाद a discourse on knowledge गतासुः (dead) गता असवो यस्य सः (Bahu). अगतासुः not dead ; living.

12. *Trans.* "It is not [true] that neither I nor you nor these things existed (*or* lived) before. Nor is it [true] that all of us will not exist again in future.

Notes. आसम् (I was) Imperfect I sing. √अस्. जातु *ind.* ever.

13. *Trans.* "Just as the soul in this body finds childhood, youth and old age, so also does it pass into another body. The wise have no illusion (=misunderstanding)about this matter.

Notes. देहिन् *m.* soul ; one who dwells in the body. कौमार (childhood upto the age of five) a Tdht formed from कुमार with अण् (अ). यौवन *n.* (youth), a Tdht from युवन् with अण् (अ). जरा *f.* old age.

14. *Trans.* "O Son-of-Kunti, the contacts with the material world (*alter.* the contacts of the bodily organs) produce cold, heat, pleasure and pain. They (i.e. these contacts) take place and finish and are not permanent. You should try to endure them (patiently), O Bhaarata.

Notes. मात्रा *f.* the material world ; matter, bodily organs, a Krdt from √मा with ष्ट्रन् (त्र). कौन्तेय (an epithet of Arjuna) a Tdht from कुन्ति with ढक् (कुन्त्या अपत्यं पुमान्). तितिक्षस्व (endure patiently) from √तिज् (to endure) Imperative mood II sing. भारत (decendant of Bharata, the famous son of Shakuntalaa and Dushyanta) भरतस्यापत्यं पुमान् .

15. *Trans.* "O chief-of men, that wise person deserves immortality (=freedom of birth and death) who thinks pain and pleasure as identical (*or* who makes no difference between pain and pleasure) and whom these (contacts) do not trouble (*or* affect).

Notes. अमृतत्व *n.* immortality.

16. *Trans.* "The non-existent can never come into exissence and the existent can never cease to exist. The truth about these two (*i.e.* the existent and the non-existent) has been realized by those who have grasped (*or* understood) the reality.

Notes. असत् (that which is not ; non existent)=न सत् (negative Tat.). अन्त final truth. तत्त्वदर्शिन् one who understands the reality.

17. *Trans.* "Know (*or* Consider) that to be indestructible (=that which cannot be destroyed) by whom all this (universe) is pervaded. None can destroy this (which is called) indestructible.

Notes. अविनाशिन् that which cannot be destroyed. विद्धि (you know) Imperative mood, II sing. from √विद्

(to know). ततम् (pervaded) p. p. p. from √तन् अव्यय that which cannot be destroyed.

18 *Trans.* "These bodies of the ever-lasting, indestructible, incomprehensible (=un-understandable) sou. are said to be perishable (=that which dies). Therefore, do fight, O Bhaarata.

Notes. नित्य *adj.* everlasting. शरीरिन् *m.* soul ; the body dweller. अप्रमेय *adj.* incomprehensible ; that which cannot be understood.

19. *Trans.* "One who thinks that it (*i.e*, the soul) kills and the other who thinks that it is killed, are both ignorant, for it neither kills nor is killed.

Notes. हन्तारम् acc. sing from हन्तृ (a killer) a krdt from √हन् with तृच् (तृ).

20. *Trans.* "It does not take birth, nor does it ever die. It is not (true) that after having existed once, it will not exist again. It is unborn, everlasting, constant, ancient-most, and is not destroyed though the body is destroyed.

Notes. भविता (will be) First Future from √भू. शाश्वत *adj.* constant. पुराण *adj.* ancient-most.

21. *Trans.* "O Paartha (=son-of-Prithaa), how can a person who understands that it is imperishable (=undying), ever-lasting and indestructible, kill any one or cause any one to be killed.

Notes. वेद (He knows) Present III sing (here). घातयति causes to be killed. √हन् + णिच् III sing. अज *adj.* unborn.

22. *Trans.* "Just as a person takes off old clothes and puts on other new ones, so also does the soul leave old bodies and enter into other new ones.

Notes. वासांसि (nom. acc. pl. of वासस् *n*) clothes. विहाय (putting off; leaving) Ind. p. p. from वि√हा.

23. *Trans.* "Weapons does not cut it; fire does not burn it; water does not moisten it; and the wind does not dry it.

Notes. पावक *m*. (fire) a krdt from √पू with ण्वुल् (in the sense of agent). पुनातीति पावकः आपः (nom. pl. of अप्) water, अप् is declined only in the plural.

24. *Trans.* "It cannot be cut or burnt or moistened or dried. It is ever-lasting, all-pervading, stable, immovable, and eternal (=that which has existed and will exist in all times.)"

Notes. अच्छेद्य *adj* that which cannot be cut. अदाह्य that which cannot be burnt. अक्लेद्य *adj.* that which cannot made wet. अशोष्य that which cannot be dried up. स्थाणु *adj.* firm, immovable; a krdt from स्था with क्नु (नु)

25. *Trans.* "It is said to be imperceptible (=un-seeable), incomprehensible (=un-understandable), and immutable (=unchangeable). Therefore, knowing it as such you need not feel sorry.

Notes. अचिन्त्य *adj.* that which cannot be conceived or comprehended. अव्यक्त imperceptible, intangible. अविकार्य *adj.* that which does not undergo change.

26. *Trans.* "And if you think that it takes birth again and again, and dies again, even then you should not feel sorry for it, O strong armed one.

Notes. महाबाहो vocative sing. *adj.* (महाबाहुः - महान्तौ बाहू यस्य सः: Bahu).

27. *Trans.* "Because certain is the death of one that is born, and certain the birth of one that has died.

Hence you need not worry over this matter which cannot be avoided."

Notes. अपरिहार्य *adj.* inevitable. ध्रुवं *adj.* certain.

28. *Trans.* "The living beings are imperceptible before their birth ; and again they become imperceptible after their death. Why feel sorry then ?"

Notes. अव्यक्तादीनि (imperceptible before birth) अव्यक्त आदि येषां तानि (Bahu). परिदेवना *f.* sorrow ; lamentation.

29. *Trans.* "One looks upon it as a wonder ; another talks of as of a wonder ; and so another hears of it as of a wonder. But even after hearing none realizes what it is."

Notes. आश्चर्य *n.* wonder, marvel ; *adj.* marvellous.

30. *Trans.* "O Bhaarata, this soul which is present in every body is ever-lasting and cannot be killed. You, therefore, need not feel sorry for any of the living beings.

Notes. अवध्य *adj.* that which cannot be killed.

31. *Trans.* "And if you realize your own duty, you need not tremble, because there is nothing more welcome to a Kshatriya than a righteous (*or* just *or* lawful) war.

Notes. धर्मः *m.* (Religion, duty) ध्रियते लोको ऽनेन or धरति लोकम् इति.

Trans. "O Paarth'a, happy are those Kshatriyas who find (an opportunity to enter) a war like this which is like the gate of heaven found open by chance (*or* without one's own effort).

Notes. अपावृत (opened ; open) p. p. p. from अप — आ √वृ (to cover).

33. "And if you do not carry on this lawful war, then you will be shirking your duty, losing honour and committing a sin.

Notes. धर्म्यं *adj.* lawful, just. संग्राम *m.* war.

34. *Trans.* "People will talk of (*or* dwell on) your permanent disgrace, and disgrace is worse than death to a respected person.

Notes. अकीर्ति *f.* disgrace. अव्यया *adj.* (*f.*) permanent.

35. *Trans.* The great warriors will think that being fearful you have run away from war. Those who think much of you (now) will think little of you (then).

Notes. उपरत (run away) p. p. p. from उप √रम. लाघव (contempt, disgrace) a. Tdht. from लघु with अण् (अ)—लघोर्भवः

36. *Trans.* "While under-rating (*or* finding fault with) your strength, your enemies will use many unworthy (*or* undignified; *or* unutterable) words. What can be more painful than that ?

Notes. अवाच्यवाद unutterable, hence 'undignified or churlish' words. अहित *m.* enemy. निन्दन्तः (nom. pl. of निन्दत) pres. a. p. from निन्द् with शतृ (अत्)—decrying; disapproving of ; finding fault with. सामर्थ्य *n.* strength.

37. *Trans.* "If (you are) killed you will obtain heaven and if victorious, you will enjoy the earth. Therefore, O Son-of-Kunti, make up your mind to fight and get up.

Notes. कृतनिश्चयः (one who has made a resolve) कृतो निश्चयो येन सः (Bahu).

38. *Trans.* Look upon pleasure and pain, gain and loss, victory and defeat as identical (*or* equal), and then get ready for the war. In this way you will not be committing any sin.

Notes. सम *adj.* identical ; similar, equal.

39. *Trans.* "Your duty is only to act (*or* It is given to you to simply act) and not to decide the reward (*or* result). You should not make the result a motive for your action, nor should you give up action altogether.

Notes. अधिकार duty; office, charge. संग *m.* (association, contact) a Krdt. from √संज् with घञ् (अ). कर्मफल हेतुः (one for whom the result of action is the motive thereof). कर्मणः फलम् कर्मफलम् (Tat) तद् हेतुर्यस्य सः (Bahu). हेतुः = प्रेरकः.

40. *Trans.* "O Dhananjaya, you should perform action, after giving up attachment, thinking that success and failure are identical and being steadfast (= firm) in *Yoga*. This mental equilibrium (*i. e*, adopting same attitude towards two opposite things or qualities) is called *Yoga*.

Notes. धनंजय *m.* a name of Arjuna about which the Mahaabhaarata says :—

सर्वाञ्जनपदाञ्जित्वा वित्तमादाय केवलम्।
मध्ये धनस्य तिष्ठामि तेनाहुर्मां धनंजयम्॥

धनंजय is formed from √जि with खच् (अ), with धन in the Accusative. This fromation is permissible when it stands for a name सिद्धि *f.* (success, accomplishment, achievement) a Krdt. from √सिध् with क्तिन् (ति.

41. *Trans.* "Action is far inferior to this attitude of equilibrium (based on reason). Adopt this attitude of reason. Those who make the result their motive are pitiable (or wretched).

Notes. अवर inferior. बुद्धियोग the attitude of reason. कृपण *adj.* (pitiable) a Krdt. from √कृप् (to pity) with क्युन्.

42. *Trans.* "One who adopts (the attitude of) reason escapes the result of both good and bad actions. Therefore, do adopt this attitude of reason. The skill in doing action (and yet escaping the result) is called *Yoga*.

Notes. योग *m.* a Krdt. from √युज् (to join) with घञ्

(अ). This word cannot be easily translated into English. Hence in the translation *Yoga* is retained thus. योग is explained in this Canto in various ways. Ordinarily it means 'concentrating of the mind on God.' The aim of Yoga as taught by Paatanjali is to be united with God and thus be released from the cycle of births. कौशल *n.* (skill) a Tdht. from कुशल with अण् (अ).

43. *Trans.* "Wise people who are wedded to reason escape the result of action ; and being free from the bonds (*or* shackles) of birth, attain to a state in which there is no unhappiness.

Notes. मनीषिणः (*here* nom pl. of मनीषिन् (wise. thoughtful) a Tdht. from मनीषा with इनि (इन्). मनीषा (intelligence) is, again, मनस ईशा, and ईशा is a Krdt. =√ईष् + अङ् (अ). अनामय (= नास्ति आमयो रोगो यस्य) without any unhappiness or trouble. पद *n.* (position, state) a Krdt. from √पद् (to go) with घञ् (अ), पद्यते प्राप्यते इति.

44. *Trans.* "When your reason reaches beyond this labyrinth (*or* jungle) of confusion (*or* ignorance) then will you turn indifferent to what you have heard or have to hear (in future).

Notes. मोह *m.* (ignorance ; infatuation) a Krdt. from √मुह् with घञ् (अ). कलिल a large heap, a confused mass, a labyrinth. गन्तासि (you will go or attain). First Future II Sing. from √गम्.

45. *Trans.* "When your reason which has been perplexed by the scriptures (*or* the Vedas), will become fixed and immovable in contemplation, then will you attain to *Yoga*.

Notes. विप्रतिपन्न perplexed, confused. श्रुति *f.* scriptures; the Vedas.

Arjuna said :

46. *Trans.* "What is the description (*or* definition) of one who is steady-in-reason and absorbed in contemplation ? How does a man of steady reason speak, sit or walk ?

Notes. स्थितप्रज्ञ : (one who is steady-in-reason) स्थिता प्रज्ञा यस्य सः (Bahu). भाषा Krdt. √भाष् with (अ) description ; definition. केशव (केशाः प्रशस्ताः सन्त्यस्य Tdht = केश + व having beautiful tresses) an epithet of Krishna. आसीत (he may sit) Potential mood III Sing. from √आस् (to sit). स्थितधी = स्थितप्रज्ञ.

The Lord said :

47. *Trans.* "O Paartha, one is said to become steady-in-reason when one gives up all the desires of his heart and is internally contented (*or* satisfied) with himself (*i.e.*, in his condition).

Notes काम *m.* desire ; wish. तुष्ट *adj.* pleased; satisfied.

48. *Trans.* "He is called a sage, steady-in-reason, whose mind is not upset in troubles, and who has no desire for pleasures, and has no attachment, fear or anger.

Notes. अनुद्विग्नमनाः one whose mind is not agitated. विगतस्पृह one who is free from desires.

49. *Trans.* "His reason is steady who has no desire for anything, who is neither pleased nor sorry to obtain what is either agreeable or disagreeable.

Notes. अनभिस्नेह free from attachment or desire. प्रतिष्ठिता *adj.* (*f.*) steady , fixed.

50. *Trans.* "One's reason becomes steady when one withholds (or withdraws) one's senses from the objects of sense just as a tortoise draws in his limbs.

Notes. कूर्म (कौ जले ऊर्मिर्वेगोऽस्य) tortoise.

51. *Trans.* "One who does not eat is freed from the objects of sense (*or* freed from passions) but not from their longing (*or* hankering or relish). On seeing God even this longing disappears.

Notes. निराहार one who does not take any food. रस *m.* sentiment, relish, longing, hankering.

52. *Trans* "O Son-of-Kunti, the excited (*or* headstrong) senses forcibly tempt the mind of even a wise and vigilant (*or* precautious) man (*or* tempt the mind of a man in spite of his efforts to the contrary).

Notes. विपश्चित् *adj.* wise ; learned. प्रमाथीनि (nom. pl. from प्रमाथिन्.

53 *Trans.* "After controlling all these (senses) one should become a *Yogee* and be devoted to Me. His reason is steady whose senses are under his control.

Notes. संयम्य (having controlled) Ind. pp. from सम्√यम्.

54—55. *Trans.* "A man who thinks of the objects of sense, develops an attachment to them : attachment leads to desire, desire to anger, anger to delusion, delusion to of memory, confusion of memory to destruction of reason, confusion and destruction of reason leads to his ruin.

Notes. काम *m.* desire, attachment. क्रोध *m.* anger. सम्मोह *m.* delusion. स्मृतिभ्रंश = स्मृतिविभ्रम confusion of memory. बुद्धिनाश destruction of reason.

56. *Trans.* "But a self-controlled person moving among the objects of sense, while his senses are under control and free from (the feeling of) attraction or repulsion, does find peace (*or* tranquillity).

Notes. राग *m.* love ; attraction. द्वेष *m.* hatred ; repulsion. प्रसाद *m.* peace.. विधेयात्मा nom. sing. a self-controlled person.

57. *Trans*. "In that peace (*or* tranquillity) all pai s end, because the reason of a man whose mind is at peace (*or* tranquil) soon becomes steady.

Notes. हानि *f*. destruction. पर्यवतिष्ठते (becomes steady) Present III sing. from परि—अव √स्था. with परि, वि, अव, √स्था, is *Atm*.

58. *Trans*. "One who is not a *Yogee* has neither reason nor concentration. One who has no concentration finds no peace, and how can one who is not peaceful find happiness ?

Notes. अयुक्त one who is not a *Yogee*. भावना *f*. perception, imagination ; *here* concentration.

59. *Trans*. "The mind which is allowed to run after the wandering senses, steals a man's reason, just as the wind drags on a boat in water.

Notes. नावम् (acc sing. from नौ *f*) boat, ship. अम्भसि (loc. sing. from अम्भस् *n*.) in water.

60. *Trans*. "Therefore, O strong-armed one, his reason is steady whose senses are in every way kept back (*or* withdrawn) from the objects of sense.

Notes. निगृहीत kept back. सर्वशः *ind* on all sides.

61. *Trans*. "A self-controlled person keeps awake in that which is night for all other beings. And that in which the beings keep awake is night for the sage who sees (*or* understands) correctly.

Notes. निशा night. (नितरां श्यति तनूकरोति व्यापारान् with 'क' Suffix.) जागर्ति (wakes) Present III sing. from √जागृ. जाग्रति present III pl. from √जागृ. पश्यत् one who sees, metaphorically 'understands.'

62. *Trans*. "Just as waters (*or* rivers) enter into the ocean which though (being always) filled does not

cross its boundary, so also a person into whom all desires enter finds peace and not one who hankers after pleasures.

Notes. आपूर्यमाण (being filled) pres. p. p. from √पूर् (to fill) with शानच्. अचलप्रतिष्ठ one that does not cross the boundary or limits of propriety.

63. *Trans.* "That person alone finds peace who after giving up desire, being free from longing, free from selfishness, and free from egoism (*or* vanity ; vernacular *ahankaara*).

Notes. निर्मम *adj.* free from selfishness *or* the possessive instinct. निरहङ्कार *adj.* free from egoism.

64. *Trans.* "This is the Braahmic state. One who reaches this does not remain ignorant. And one who remains in this (state) even at the time of death, obtains salvation (*mukti*) in which he unites with Brahma.

Notes. ब्रह्मनिर्वाण absorption into the Supreme Spirit. ऋच्छति (he goes to or attains to) Present III sing. from √ऋच्छ्. अन्तकाल *m.* time of death.

*The mental attitude so far explained to you, is the Saankhyan. Now hear the other relating to *Yoga*. Adopting this latter attitude you will shake off the shackles of action.

*Herein the undertakings do not end in smoke ; nor do any obstacles appear, and even a little of this attitude saves one from a great danger.

*O descendant of Kuru, there is here only one firm mental attitude and many and end less are the mental states of those who have no understanding.

***The mental state resulting from sure knowledge of firm contemplation is not found in those who, O Arjuna, are completely engrossed in (mundane) enjoyments and glory, and who talk in an ornate style about the definite acts for procuring those pleasures and obtaining that glory which assures rebirth as a result of actions—this

ornate talk which those foolish people indulge in who are carried astray by the words of the Veda, and who say that there is nothing but this, who hanker after pleasures and whose goal is heaven. The Vedas merely describe what comes of the three qualities above which you should rise.

Examination Questions

1. Explain with reference to the context : –

(*a*) गतासूनगतासूंश्च नानुशोचन्ति पण्डिताः 11

(*b*) धर्म्याद्धि युद्धाच्छ्रेयोऽन्यत् क्षत्रियस्य न विद्यते 31

(*c*) सुखिनः क्षत्रियाः पार्थ लभन्ते युद्धमीदृशम् 32

(*d*) सम्भावितस्य चाकीर्तिर्मरणादतिरिच्यते 34

(*e*) कर्मण्येवाधिकारस्ते मा फलेषु कदाचन ।
मा कर्मफल हेतुर्भूर्मा ते सङ्गोऽस्त्वकर्मणि ॥ 39

(*f*) समत्वं योग उच्यते 40

(*g*) योगः कर्मसु कौशलम् 42

(*h*) या निशा सर्वभूतानां तस्यां जागर्ति संयमी ।
यस्यां जागर्ति भूतानि स निशा पश्यतो मुनेः ॥ 61

(*i*) नासतो विद्यते भावो नाभावो विद्यते सतः । 16

2. Translate into English :—

Verses 5, 6, 7, 8, 11, 14, 15, 39, 40, 43, 44, 49, 61 and 62.

3. **How does Krishna induce Arjuna to fight ?**

Ans. When Arjuna came to the battlefield and saw his dear relatives and respected teachers there he gave up the idea of fighting because he did not want to kill any of these. He preferred becoming a beggar to becoming a king by killing these people.

In order to induce him to fight Krishna gave three arguments :—

(1) He told Arjuna that he was under a wrong idea as to what killing or dying is.

The real thing in man is the soul. The soul does not die, it is only the body that is destroyed. The soul lived before this and will live in future also. This soul is unborn, everlasting, inderstructible ; it suffers no pain ; it cannot be cut etc. In this way Krishna told him that he would not be killing anybody in reality. So he need not hesitate to fight.

(2) Then he said, "Supposing even that the soul takes birth or dies, you cannot help it. It is inevitable. If you do not kill them still they must die. You need not feel sorry for them either when they are living or when they are dead.' Then he told Arjuna, 'The soul is a wonder. Nobody knows where it comes from and where it goes to. Why do you worry then ? Anyhow, rest assured that it is not killed."

(3) In the third place, Krishna said, "You are a Kshatriya and it is your duty to fight. Such a just war is like the open gate of heaven. Don't miss this golden opportunity."

If you will run away, people will think that you are a coward. You cannot bear this insult. It is worse than death to you. Therefore, do fight.

In the end Krishna told Arjuna, "Become a *Yogee*. *Yoga* will cure all your troubles. You will become a *Yogee* if you do your duty honestly without even thinking of the result. If you act without bothering whether you win or lose, succeed or fail, then you will be freed from the result of your actions and will not have to take birth again. Then you will go to heaven and become immortal."

4. Who is a *Sthiraprajna* ?

Ans. He is a *Sthirapajna* or of firm mind and reason who has no desires, who is contented in whatever condition he is, who does not run after pleasures, who is not upset in troubles, who is not sorry when a bad thing happens nor happy when a good thing happens, who is never afraid of anybody, never angry with any body, and who controls his senses and does not let them run after enjoyments.

BHARTRIHARI

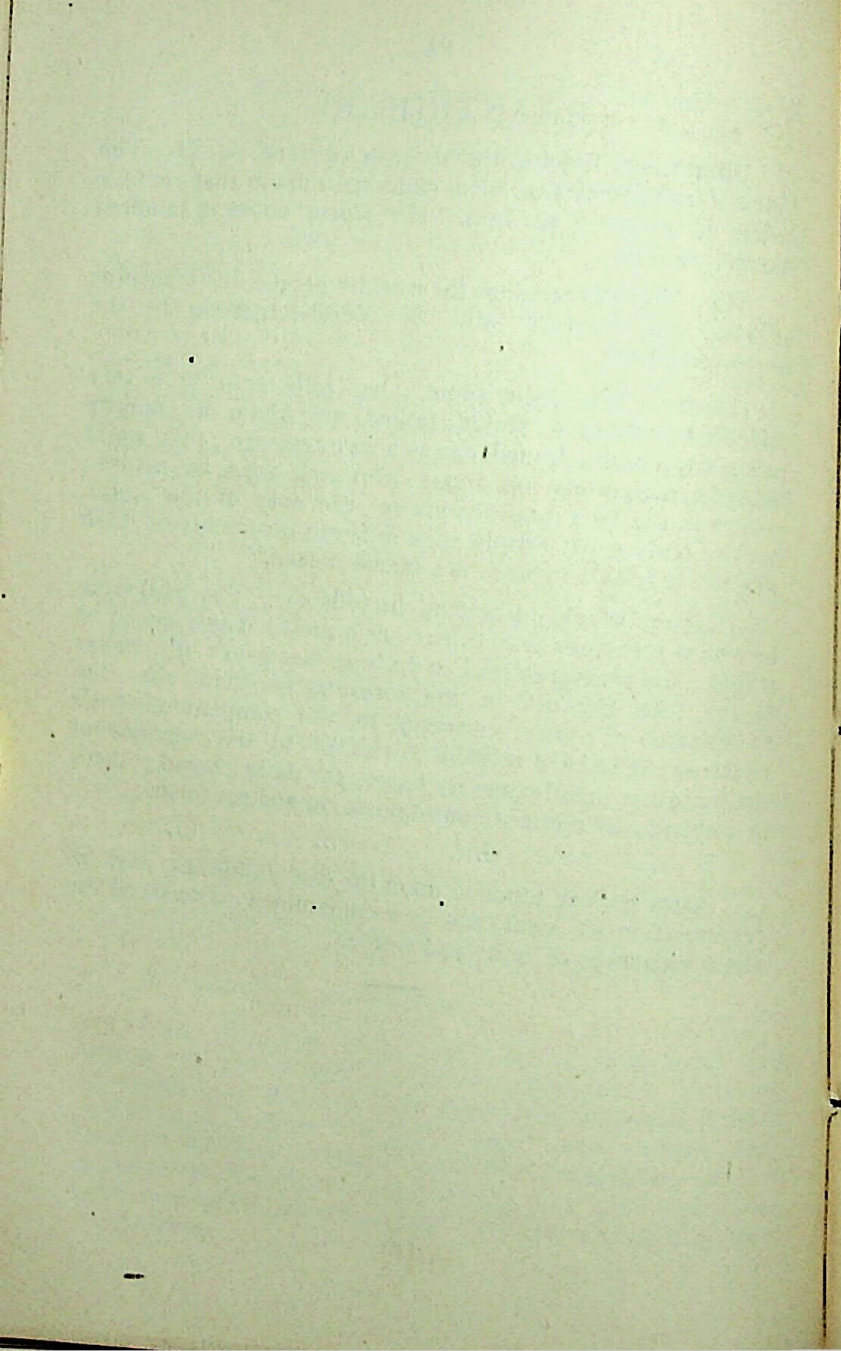
Bhartrihari lived in the seventh century A. D. The Chinese traveller Itsing who came to India in that century makes a mention of him. He worte about a hundred stanzas each on :

(1) Worldly wisdom for worldly people. (2) Pleasures of 'wine and women' and (3) World-forgetting by the world-forgotten.

Under 'Worldly-wisdom' he tells us—"It is very difficult to satisfy a stupid fellow for whom no remedy exists anywhere ; knowledge is a rare treasure ; this world depends ultimately on those who are good by nature ; wealth is the best qualification in the eyes of the world, but the truly great people seek different qualifications than wealth ; a friend in need is a friend indeed."

Under 'World-forgetting' he tells us—"The hankering for sham pleasures which leads us a pretty dance should be stifled ; the pleasures lead to nothing but pain ; it's better to live like hermits in the forest rather than suffer the humiliation of living miserably in the company of one's relatives ; it is hard to have to submit to the vagaries of the haughty people merely to get the daily bread ; there is nothing like contentment. and so on and sot forth.

... ...

After having touched upon the heaven-kissing joys of renunciation we would not now come down to dwell on the sham pleasures of wine and women.

SIXTH FLOWER

Worldly wisdom for worldly people

A little learning is a dang'rous thing;
Drink deep, or taste not the Pierian spring:
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.

....

Know then thyself, presume not God to scan,
The proper study of mankind is man.

Pope

नीति

NEETI

1. *Trans.* One may be able to take out forcibly a gem from the sharp teeth in the mouth of a crocodile; one may be able to cross a sea rough with rolling [=moving] waves; one may be able to place an angry (or offended) serpent like a flower on one's head; but one cannot (*or* one can by no means) please the heart of a person who is obstinate and stupid.

Notes. प्रसह्य *ind.* forcibly. मकर *m.* shark or crocodile (मं विषं किरति). वक्त्र *n.* (mouth) a Krdt. वच्–ष्ट्रन् (त्र). दंष्ट्रा *f* (a large tooth) a Krdt. from √दंश् to bite, with ष्ट्रन्. ऊर्मि *m.f.* wave. प्रतिनिविष्ट *adj.* (fixed, intent upon, insisting upon. obstinate) *p. p. p.* from प्रति–नि√विश्.

2. *Trans.* One may be able to get oil by pressing sand by proper means; one who is thirsty may be able to drink water from the mirage. [*Expl.* In hot deserts, tracts of sand from a distance look like a sheet of water due to the refraction of the rays of the sun—this is called 'mirage]; one may sometimes in the course of one's travels find the horn of a hare; but one cannot please the heart of a person who is obstinate and stupid.

Notes. सिकता *f.* sand. मृगतृष्णिका *f.* mirage. सलिल *n.* water शश *m.* hare. विषाण *m n.* horn.

3. *Trans.* Fire can be checked by water, rays of the sun by an umbrella, a rutting lordly elephant by a sharp goad [=the stick used for driving the elephant], a bull or a donkey by a stick, disease by a number of medicines, poison by various charms, or other means. The cure of everything is told in the *Shaastras*, but not that of a stupid fellow.

Notes. हुतभुक् *m.* nom. sing. fire. शूर्प *m. n.* a winnowing-basket ; *here* umbrella. नागेन्द्र lordly elephant. अंकुश *m. n.* goad. व्याधि *m.* disease. भेषज *n.* medicine, charm, magical pronouncement.

4. *Trans.* O kings, do not be rude towards those who possess a hidden treasure in the form of knowledge which cannot be stolen by a thief, which always gives an inexpressible pleasure, which rather increases on being given to those who ask for it, which is not destroyed even when the world is destroyed. None can equal such people.

Notes. कल्प *m.* see notes on Buddhacharita, 33. शम् —happiness ; pleasure. स्पर्धते (he rivals ; equals, competes with) present III sing. √स्पर्ध्. पुष्णाति (developes) present III sing. from √पुष् .

5. *Trans.* The angry Brahmaa can completely deprive a swan of the pleasure of moving among the bed (=cluster) of lotuses, but he cannot rob him of his wide-spread fame for his skill in seprating water from milk.

Notes. अम्भोजिनी *f.* lotus-plant. वन *n.* cluster, bed. वैदग्ध्य *n.* skill, proficiency.

6. *Trans.* This world rests upon those people who are well-up in the following arts—politeness towards relatives, sympathy with servants, wickedness towards wicked people ; love for good people, statesmanship (=wise policy) in dealing with a king, straight-forwardness (=frankness) in dealing with learned people, heroism (=bravery) in dealing with an enemy, tolerance in dealing with elders, boldness (or cleverness) in dealing with women.

Notes. दाक्षिण्य *n.* politeness. शाठ्य *n.* wickedness. आर्जव *n.* (straightforwardness). ऋजोर्भावः Tdht form with अण् (अ). शौर्य *n.* (heroism) शूरस्य भावः Tdht. form with ष्यञ् .

7. *Trans.* A well-behaved son, a faithful wife, a kind master, a loving friend, honest relatives, a mind free from the least worry, a charming appearance, permanent prosperity, and a face polished with learning—(all these things) can be obtained only when Hari, the granter of boons and supporter of the world, is pleased.

Notes. सूनु *m.* son. अवञ्चक *adj.* undeceiving; honest. आकार *m.* appearance. रुचिर *adj.* charming. विभव *m.* prosperity. अवदात *adj.* (polished, purified) p. p. p. from अव √दै (to purify).

8. *Trans.* Even the cub of a lion attacks elephants whose broad temples are dirty with rut. Such is the nature of those who have energy. Age certainly is not the cause of bravery.

Notes. मद *m.* (Krdt from √मद् with अच्) rut or ichor; it is a kind of juice that comes out from the temples of the elephants. निपतति attacks.

9. *Trans.* That man is (considered to be) high-born who has wealth; he is wise, scholarly, appreciative of virtues, he again is a speaker; he is handsome. All virtues reside in gold.

Notes वित्त *n.* wealth (in form it is p.p.p. from √विद्) कुलीन *adj.* a man of high family. श्रुतवत् learned. वक्ता nom. sing. of वक्तृ, a Krdt from √वच् with तृच् (a speaker). कांचन *n.* (gold) a Krdt from √कांच् (to shine) with ल्युट् (अन) It is also *adj.*

10. *Trans.* No need of any vice if there is greed (in man); no need of sins is there is treachery (in man); no need of penance if there if truthfulness (in man); no need of pilgrimages if the heart is pure; no need of might if there is good nature; no need of ornaments if there is fame; no need of riches if there is good scholarship (*or* learning); no (further) need of death if there is ignominy (*or* evil reputation).

Notes. लोभ *m.* (greed, avarice) a Krdt from √लुभ् (to long ; to covet) with घञ् (अ). पिशुनता *f.* back-biting ; tale-bearing. पातक *m. n.* (sin) a Krdt from √पत् with ण्वुल् (पातयति नरम्). तीर्थ *n.* (a holy place of pilgrimage (तॄ-थक्). मण्डन *n.* ornament.

11. *Trans.* Those who are naturally great possess these ornaments even in the absence of wealth—'praiseworthy charity' in their hand, 'obedience to elders' on their head, truthful speech in their mouth : matchless and victorious strength in their arms, pure (*or* honest) dealings in their heart ; heard scriptures in their ears.

Notes श्लाघ्य *adj.* praiseworthy (Pot. p. from √श्लाघ्—ण्यत्). स्वच्छा *adj. f.* pure. वृत्ति *f.* dealings ; behaviour.

12. *Trans.* Honest conduct is desirable ; an evil deed cannot be done even when life is in danger ; wicked people cannot be requested ; a poor friend must not be asked (to give) ; great courage in trouble ; following in the footsteps of great men—who has taught to the good people this vow which is as difficult as standing on the edge of a sword ?

Notes. न्याय्या *adj. f.* (equitable, honest) न्यायादनपेता. असुभङ्ग death. *m.* सुहृत् *m.* (शोभनं हृदयं यस्य सः Bahu) friend. कृशधन poor. असिधारा edge of the sword.

13, *Trans.* Secret charity, due respect to a visitor, observing silence after doing a thing ; making a mention in the assembly of a favour received, absence of pride at the time of prosperity, mention of others without disrespect, —who has taught to the good people this vow which is as difficult as standing on the edge of a sword ?

Notes. प्रच्छन्न *adj.* (secret) p.p.p. from प्र√छद्. सम्भ्रम *m.* respect. अनुत्सेक *m.* absence of pride.

14. *Trans.* The wise (*or* good) people say that the following are the signs of a good friend—he prevents one from doing sin ; directs one towards what is good ; keeps

a secret ; advertises virtues ; does not leave in trouble ; gives (money) in the time (of need).

Notes. निवारयति (prevents) Prevent III sing. from नि√वृ (to cover) with णिच् casual. गुह्य *adj.* ; *m. n.* secret.

15. *Trans.* (O man), kill desire ; adopt forgiveness ; give up pride ; do not love sin ; speak the truth ; follow the right path ; serve the learned ; respect those who deserve respect ; try to please even the enemies ; show humility ; win fame, show pity to the afflicted. These are the actions of good people.

Notes. छिन्धि (kill) Imperative II sing. from √छिद् to cut. जहि (give up) Imperative II sing. from √हा to give up. प्रश्रय *m.* humility.

16. *Trans* How many good people are there who are full of nectar in heart, tongue and body ; who delight the world by a number of favours, and who are pleassd in their heart by exaggerating the little virtues of others ?

Notes. काय *m. n.* body (चीयतेऽस्मिन् अस्थ्यादिकम् इति कायः, from √चि (to gether) with घञ्). पीयूष *m. n.* nectar, ambrosia.

17. *Trans.* The courage of a brave man cannot be killed even if he is oppressed ; when the fire is turned upside-down its flame does not go downwards.

Notes. कदर्थित *adj.* oppressed. वह्निः *m.* fire. शिखा *f.* flame.

18. *Trans.* For him who possesses a good conduct which the whole world admires, even fire becomes water, sea becomes a canal, the Meru a small rock, tiger a deer, serpent a garland of flowers, the poisonous liquid a shower of nectar.

Notes. जलायते behaves like water (=जलमिवाचरति) In this and others, namely, कुल्यायते (behaves as a canal), स्वल्पशिलायते (—as a small rock), कुरंगायते (—as a deer), etc., we have what is called the Nominal verb with क्यङ (य).

19. *Trans.* Gentleness is the ornament of prosperity; control of speech that of valour ; calmness (*or* self-control) that of knowledge, modesty (*or* discipline) that of learning scriptures, giving to a deserving person is the ornament of wealth, absence of anger that of penance, forgiveness (*or* tolerance) that of prowess, straightforwardness that of religious virtue ; and the best of all ornaments is a good conduct which is a cause of all these virtues.

Notes. ऐश्वर्य्य *n.* (affluence, riches, prosperity) a Tdht. from √ईश्वर with ष्यञ्. उपशम *m.* calmness. विनय *m.* modesty. पात्र *n.* (a person fit to receive gifts) originally a drinking pot (पिवति अनेन a Krdt. from √पा with ष्ट्रन्) निर्व्याजता straightforwardness.

20. *Trans.* 'What is (real) profit ?' 'The society of the talented persons.' 'What is unhappiness ?' 'The company of fools (*lit.* those who are not wise).' 'What is loss ?' 'The missing of an opportunity.' 'What is skill ?' 'The love of religious principles.' 'Who is a hero ?' 'He who controls his senses.' 'Who can become a dear wife ?' 'One who is obedient.' 'What is (real) wealth ?' 'Knowledge.' 'What is happiness ?' 'The not having to go abroad.' 'What is a kingdom ?' 'Having everything as one orders.

Notes. लाभ *m.* (profit, gain) a Krdt. from √लभ् with घञ् (अ). प्राज्ञेतर other than wise, *i.e.*, foolish. अनुव्रता devoted ; faithful. व्रतम् अनुगता = अनुव्रता.

21. *Trans.* Those grand people who are devoted to the vow of truthfulness, can easily sacrifice their lives but not break their promise which to them is like a mother —the cause of modesty and other virtues, of a very pure heart, and true to its meaning.

Notes. जननी *f.* (mother, one that creates) from √जन् (णिच्) with अनि and feminine with ङीप्. असु *m.* (used in pl.) life. प्रतिज्ञा *f.* promise.

* Good are they who do good to others at their own cost ; middling are those who would do good to others but not risking their own interests ; human monsters are those who selfishly injure others. And those who iniure others to no purpose have no place in our classification.

Notes. स्वार्थाविरोधेन risking by no means their own interests. मानुषराक्षस human monster.

* The *pundits* of ethics may condemn or praise ; riches may come or go ; death may come now or in the next *yuga*—the great people never budge an inch from the right path.

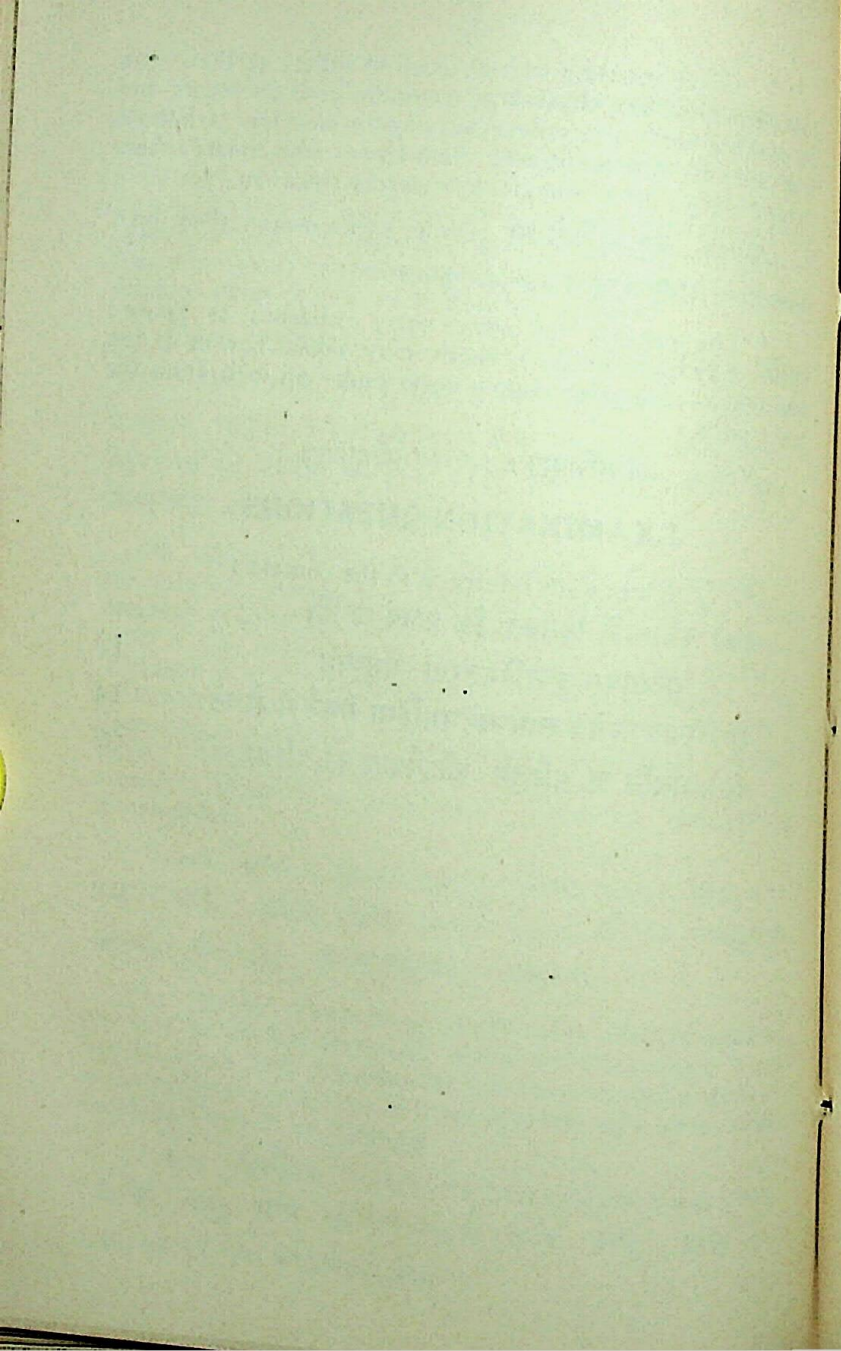
Notes. नीतिनिपुण a *pundit* of ethics.

EXAMINATION QUESTIONS

I. Explain with reference to the context :—

(*a*) स्थानानि हिमवतः किं प्रलयं गतानि
यत्सावमानपरपिण्डरता मनुष्याः 10

(*b*) स्वात्मन्येव समाप्तहेममहिमा मेरुर्न मे रोचते 14

(*c*) मनसि च परितुष्टे कोऽर्थवान् को दरिद्रः 22

World-forgetting By The World-forgotten

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Awaits alike th' inevitable hour :—
The paths of glory lead but to the grave.

(*Gray*)

And may at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell
Where I may sit and rightly spell
Of every star that heaven doth show,
And every herb that sips the dew :
Till old experience do attain
To something like prophetic strain.
These pleasures, Melancholy, give,
And I with thee will choose to live.

(*Milton*)

वैराग्य

VAIRAAGYA

1. *Trans.* I wandered over the country which was rough and difficult to traverse (=cross), but got nothing; giving up the just pride of my caste and family I did serve in vain; with some expectation I dined in a shameless manner in the houses of others as a crow does. O Greed, you who lead to sinful action, are still increasing and are not satisfied!

Notes. दुर्ग a narrow pass; a place difficult to cross. विषम *adj.* rough. मानविवर्जितम् in a shameless manner. आशंका *f.* expectation. जृम्भसि (you increase) present II sing. from √जृम्भ्. The Parasmaipada is irregular and it ought to have been जृम्भसे.

2. *Trans.* While serving them we somehow tolerated (*or* put up with) the words of wicked people, and checking the inner tears we even laughed with a vacant mind; we folded our hands before those who were blinded with the pride of wealth. O unsuccessful (*or* ineffectual, or unprofitable) greed, what more do you want me to do?

Notes. खल *m.* a villain, a wicked person. आलाप *m.* talk. सोढ (tolerated) p. p. p. from √सह्. निगृह्य checking. स्तम्भ *m.* (from √स्तंम्भ् with अच्) pride. प्रतिहत *lit.* destroyed; rendered insensitive.

3. *Trans.* Having lost (all) sense of propriety what did we not do for the sake of this life which can be compared to water sticking to a lotus-leaf? We shamelessly committed the sin of talking about our own virtues before the rich whose minds had become insensitive on account of the pride of wealth.

Notes. बिसिनी *f.* lotus plant. आढ्य *adj.* rich ; wealthy. द्रविण *n.* wealth. गलितविवेकैः (विगलितो विवेको येषां *Bahu.* तैः) by those who have lost the sense of propriety.

3. *Trans.* The desire (*or* appetite) for enjoyments is gone : the respect of people (for him) is gone, (his) friends of equal age and dear as life have already gone to heaven ; he can slowly stand up with the help of a stick ; his eyes are covered with a thick film of darkness ; and still this foolish person is afraid of the destruction which death brings.

Notes. निवृत्ता (gone) p. p. p. from नि√वृत्. भोगेच्छा the desire for enjoyments. स्वर् *ind.* heaven. जीवितसमाः (जवितेन समाः Tat) as dear as life. तिमिर *n.* darkness.

5. *Trans.* I do not think any good will come of worldly life ; I am filled with fear as I think of the result of good actions ; enjoyments secured (*or* collected) by many great virtues increase as if to give pain to those who indulge in them (*i.e.*, in enjoyments.)

Notes. चरित *n.* life. विपाक *m.* (*lit.* ripening) result, consequence, fruit. विमृशत् (thinking, pondering) pres. a. p. from वि√मृश् (to consider). विषयिन् one who indulges in passions. व्यसन *n.* pain ; calamity ; disaster.

6. *Trans.* The enjoyments (*or* The power of enjoying), however long they may stay, must end. What is the difference in the (two types of) riddance (*or* deprivation, *or* loss) that a man does not leave them of his own accord ? When they (*i.e*, passions) end in the natural way, they give much [*lit.* incomparable] pain to the mind, but when they are given up by oneself, they give infinite (=great) happiness.

Notes. यातारः (will go) First Future from √या. उषित्वा (having lived) Ind. p. p. from √वस्. वियोग *m.* separa-

tion ; *here* riddance. विदधति (they give) present III pl. from वि√धा.

7. *Trans*. People whose mind is clear as a result of wisdom (*or* discrimination) brought by spiritual knowledge, do a difficult thing in that they become free from desire and give up wealth which is a means of enjoyments, whereas we cannot give up (enjoyments) which we have never had before, nor we possess now, nor are we quite sure of obtaining (in future), and which exist only in our wishes.

Notes. ब्रह्मज्ञान *n*. spiritual knowledge. विवेक *m*. wisdom; discrimination. निर्मल *adj*. clear. धी *f*. mind, intellect. दुष्कर *n* something difficult to do ; a hard job.

8. *Trans* Only once (a day) is got food by begging and that also is tasteless (*or* unpalatable) ; the bed is the earth ; the (only) servant is the body ; the only article of dress is a *wallet* made of hundreds of rags patched together. Alas! still psssions do not go.

Notes. भिक्षाशनम् (food got by begging) भिक्षा एव अशनम् (Karm). नीरसम् (Tasteless, unpalatable) निर्गतो रसो यस्मात् तत् (Bahu). शय्या *f*. (bedding) a Krit from √शी (to sleep) with क्यप् (य). भूः *f*. (earth) from √भू with क्विप्. कन्था *f*. a patched garment : a wallet.

9. *Trans*. Rather than live miserably day after day among people of the same (*or* equally great) family, a self-respecting person would rather support himself by begging from door to door, with (*lit*. carrying) a begging-bowl covered with a clean cloth, in order to fill the cavity of the belly whenever hungry, in a hospitable village or in a big forest whose surroundings are full of smoke rising from the fire kept up (*or* fed) by Brahamanas who have got the scriptures by heart.

No es. कपाली begging bowl. पालि (=पाली) edge, side, छन्न covered, concealed. सितपटच्छन्नपालिम् (whose sides are covered with a clean cloth) qualifies कपालीम्. उदरदरी the cavity of the belly. पूरण *n.* filling up. क्षुधार्त hungry. तुल्यकुल्य of equal family.

10. *Trans.* Have Himalayan resorts (=places) having beautiful stone-slabs cooled by the spray of the particles of the waves of the Ganges, been ruined that people are getting food from others in a disgraceful way ?

Notes. तरङ्ग *m* wave. शीकर *m.* spray ; tiny particles of water. विद्याधर *m.* a class of demigods. पिंड *m n.* food. प्रलय *m.* destruction.

11. *Trans.* Have edible (=eatable) roots vanished from valleys ? Or have springs vanished from mountains ? Or have bark-covered branches laden with sweet fruit disappeared from trees ?—that (people) see the faces of wicked people who are completely devoid of courtesy—faces whose creeper-like eye-brows are dancing with the breeze of pride in their little wealth which they have earned with much difficulty.

Notes. कन्द *m. n.* edible root. कन्दर *m.n.* valley. निर्झर *m. n.* spring ; fountain, वल्कलिनी covered with bark. अपगत-प्रश्रय devoid of courtesy. स्वल्प little. स्मय *m.* pride. आनर्तित dancing.

12. *Trans.* Please now adopt that inexpressibly (*or* wonderfully) sweet way of living on sacred roots and fruits, and of making the bed on earth with fresh and unfaded leaves. Get up ; let us (both) go to the forest where never is heard even the name of mean (*or* wretched) wealthy people whose minds are dull on account of ignorance, and whose words are faltering as an effect of the disease of wealth.

Notes. मूल *n.* edible root. प्रणयिनी *f.* pleasant ; sweet. वृत्ति *f.* mode of living. यावः (Let us two go) Imperative mood, I dual from √या (to go). ईश्वर *adj.* rich. विह्वल faltering, unsteady.

13. *Trans.* In every forest fruits of trees can be obtained without any difficulty and at one's sweet will ; in every place there is cool and sweet water of holy rivers, and a soft bed made of tender leaves of creepers. Still greedy people bear insults at the door of rich people !

Notes. प्रतिवनम् (वनं वनं प्रति Avya.) in every forest. क्षितिरुह् *m.* tree. शिशिर *adj.* cold. मधुर *adj.* sweet. *adj.* पुण्य holy. सरित् *f.* river. मृदुस्पर्शा soft to touch. द्वारि (loc. sing. fram द्वार् *f*) at the door. The word 'द्वारा'='by means of' is instrumental singular of this word द्वार्.

14. *Trans.* I do not like the Meru which is a wonderful store of wealth, and the great (*or* abundant) gold of which is an end in itself. For whom did Brahmaa make it ? Because, the pleasure (*or* self-satisfaction) of those who are always happy in their contentment cannot be spoiled [by the Meru] and the greed of those whose minds are anxious to get wealth cannot be satisfied (by it).

[**Expl**. Brahmaa made the Meru, the mountain of gold in vain, because it is not enough to satisfy the needs of a greedy man, nor is it enough to tempt a contented man.]

Notes. सन्तोष *m.* contentment. भिन्न destroyed. मुदः (*nom.* pl. of मुद् *f*) pleasures. विधि *m.* Brahmaa ; the creator. सम्पदां पदम् a store of wealth. मेरु Name of a fabulous mountain made of gold and gems.

15. *Trans.* The great *Yogees* praise begged food (or alms) which requires (*or* involves) no humiliation ; gives incomparable (*or* matchless) happiness ; removes the fear

of everything ; destroys evil jealousy, pride and egoism [=*ahankaara* in vernacular] ; destroys a number of troubles, can be obtained everywhere and every day ; is dear to saints, is sacred, is the means of the livelihood of Shambhu, and cannot be stopped (*or* the store of which is inexhaustible).

Notes. अदैन्य involving no humiliation. भीतिच्छिद् that which removes fear. दुर्मात्सर्य *n.* evil jealousy. मद *m.* pride. अभिमान *m.* egoism. दुःखौघविध्वंसन that which destroys a host of troubles. पावन *adj.* sacred ; sanctifying. शंसन्ति (They praise) Present III Sing. from √शंस् (to praise).

16. *Trans.* In case of enjoyments there is fear of disease ; in case of a noble family there is fear of a downfall ; in case of wealth there is fear of the king ; in case of pride there is fear of humiliation ; in case of beauty there is fear of old age ; in case of the knowledge of *Shaastras* there is fear of learned people ; in case of virtues there is fear of wicked people ; in case of body there is fear of death : everything that men have on earth implies fear, only renunciation is without fear.

Notes. च्युति *f.* (down-fall) a *Krdt.* from √च्यु (to fall) with क्तिन् (ति). नृपाल king. जरा *f.* old age. रूप *n.* beauty. वादिन् *adj.* learned ; wise. कृतान्त *m.* Yama, god of death. वैराग्य *n.* renunciation.

17. *Trans.* Enjoyments are short-lived (*or* fleeting) like lightning flashing in the midst of a mass of clouds ; life is fragile (=breakable) like the particles of water sticking to the leaves-of-lotus shaken by wind ; the youthful ambitions of men are vacillating (= changing ; not fixed). Realizing this, O wise people, set your heart on *Yoga* which can be easily acquired by practising courage and meditation.

Notes. मेघवितान expanse or mass of clouds विलसत् shining. सौदामिनी (=सौदामनी, सौदाम्नी) *f.* lightning. चञ्चल

fleeting ; short-lived. अब्जपटली lotus-leaf. यौवनलालसा ambition of youth. तनुभृत् a person or man. लोल *adj.* unsteady ; vacillating. आकलय्य thinking ; realizing.

18. *Trans.* Enjoyments are of a perishable nature; they are of many kinds and this worldly life is made up of them. Then, O people, for what enjoyment are you running about ? Do not bother yourselves. If you have faith in my words ; then, after developing love (for God) fix your heart in your innerself, after it has become calm with the destruction of hundreds of snares of hope.

Notes. भंगुरवृत्ति of a perishable nature. बहुविध of various kinds. आशापाश snares of hope.

19. *Trans.* This night is exactly like (the previous one) ; this day is exactly like (the previous one). Thus thinking and repeating secretly the same old things people in vain actively (*or* zealously) run after things which they have done again and again. It is strange that in spite of being humiliated by such a world we do not feel ashamed because of foolishness.

Notes. मुधा *ind.* in vain. उद्यमिन् active ; zealous. निभृतम् *ind.* secretly. कदर्थिता humiliated ; tormented. इत्थंविध of this sort.

20. *Trans.* We know very well (what happened to) those who gave us birth ; even they along with whom we grew up are reduced to a memory. Now we whose end is near and expected any day, are in the same condition as are trees growing on the sandy bank of a river.

Notes. स्मृतिविषयिता the state of being reduced to a mere memory ; ceasing to live actually ; death. समासन्नपतन one whose death is at hand. सिकतिल sandy. नदीतीर river-bank.

21. *Trans.* You are a king ; we are also great with the pride of wisdom acquired by serving the *gurus* ; you are

well-known for your riches : the poets are spreading abroad our fame also Between you who possess wealth and us who possess fame great is the difference. If you are indifferent towards us, we also do not care at all for you.

Notes. ख्यात *adj.* well-known. विभव *m.* wealth; riches. अन्तर *n.* difference. पराङ्मुख averse ; indifferent. एकान्ततः completely ; totally.

22. *Trans.* We are here contented with bark garments, and you there with silk clothes. The satisfaction (in both cases) is equal. There is no particular difference between us (*or* between our satisfaction). He is poor whose greed is great. When the mind is satisfied who can be called rich or poor ?

Notes. वल्कल *m. n.* bark garment ; दुकूल *n.* silken clothes. परितोष *m.* satisfaction ; contentment. परितुष्ट *adj.* contented. विशेष *m.* difference, distinction.

23. *Trans.* This ball of mud surrounded on all sides by a line of water is very small and a number of kings enjoys that after having divided it among themselves by many battles. They may give and—not to say much—while giving they are mean and miserly. Shame on those low people who ask for a bit of wealth from them !

Notes. मृत्पिण्ड ball of mud. जलरेखा a line of water. वलयित surrounded. अणु *adj.* small. सङ्गर *m.* battle. भुञ्जते (They enjoy) Present III pl. from √भुज् (to eat ; to enjoy). ते दद्युः they may give. क्षुद्र *adj.* mean. दरिद्र *adj.* miserly. धिक् *ind.* shame ! fie !

24. *Trans.* O mind, avoid this jungle of sensual pleasures (*i.e.*, passions) which is tiring, and follow the path of good which can at once end all troubles : try to realize your true self ; leave this behaviour unsteady (=changing) like a wave; do not run after perishable worldly pleasures : be calm now.

Notes. गहन deep, impenetrable forest. आयासक (wearisome ; tiring) a *Krdt.* from आ√यस् with ण्वुल्. विरम stop ; avoid. आश्रय betake yourself to ; follow. भंगुरा *adj. f.* perishable. भवरति worldly pleasures.

25. *Trans.* What if they obtained riches which are the means of fulfilling all desires ! What if they trampled (or set foot) on the heads of enemies ! What if they provided their dear ones with riches ! What if the bodies of men stayed on to the end of Kalpa [=the duration of the world] !

Notes. सकलकामदुघा fulfilling all desires. विद्विषतां (*gen. pl.*) of the enemies प्रणयिनः (*nom. pl.*) dear ones. तनवः (*nom. pl.*) bodies. तनुभृत् *m.* a person ; one who has a body.

26. *Trans.* What is the use of the Vedas, of *Smritis,* of studying *Puraanas.* or of big *shaastras*, or of preparations for the performance of rites which are rewarded with a sojourn (=living) in the hut of a village (that is called) heaven, or of other things which are all in the fashion of a shopkeeper, except the securing of an entry into the place (*or* state) of spiritual pleasure which is a deadly fire destroying the whole mass of heavy troubles of worldly life (*or* of birth and rebirth).

Notes. पठन *n.* (study) a *Krdt.* from √पठ् with ल्युट् (अन). महाविस्तर having great length (महान् विस्तरो यस्य Bahu) long ; big. कर्मन् rite. क्रिया *f.* performance. विभ्रम *m.* Roaming, hurry ; preparations. विध्वंस destruction. कालानल *m.* deadly fire. वणिग्वृत्ति *f.* a shopkeeper's mode of living.

27. *Trans.* The body is bent (*or* shrivelled) the power of walking is gone ; the row of teeth is fallen (*or* broken), vision (or the power of seeing) is lost ; deafness is increasing ; mouth is full of saliva ; relatives do not listen to (his) words ; the wife does not serve ; and O misery, even the son of an old man behaves like an enemy !

well-known for your riches : the poets are spreading abroad our fame also Between you who possess wealth and us who possess fame great is the difference. If you are indifferent towards us, we also do not care at all for you.

Notes. ख्यात *adj.* well-known. विभव *m.* wealth; riches. अन्तर *n.* difference.पराङ्मुख averse ; indifferent. एकान्ततः completely ; totally.

22. *Trans.* We are here contented with bark garments, and you there with silk clothes. The satisfaction (in both cases) is equal. There is no particular difference between us (*or* between our satisfaction). He is poor whose greed is great. When the mind is satisfied who can be called rich or poor ?

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Notes. संकुचित *adj.* bent. shrivelled. विगलिता *adj. f.* destroyed, gone. दन्तावलि row of teeth. बधिरता *f.* deafness. जीर्णवयस् old in age ; old. अमित्रायते (behaves as an enemy) Nominal verb with क्यङ्.

28. *Trans.* When self-respect is lost (or fading); wealth is gone ; and beggars (have to) go away unsatisfied ; relatives grow fewer ; servants are dismissed ; and youth slowly has passed away—then this alone is proper for wise people that they should have an abode somewhere in a bower on the slope of a Himalayan valley where stone-slabs are made holy by the waters of the Ganges.

Notes. म्लायिन् fading ; decreasing. वसु wealth. अर्थिन् *m.* (beggar) a *Krdt* from अर्थ् (to beg) with इनि (इन). परिजन *m.* relatives ; servants ; attendants. जह्नुकन्या *f.* name of the Ganges. ग्रावन् *m.* a piece of stone. कन्दर *m. n.* (=कन्दरा *f.*, कन्दरी *f.*) cave ; valley. तटी *f.* (=तटम्, तटा, तटः) slope ; bank. कुंज a bower ; a place over-grown with creepers.

29. *Trans.* O mother wealth, go to somebody else and do not desire me; those who seek enjoyments are under your control. What are you to those who have no desire ? We now want to live by alms made holy by the cup-shaped pot made of *palaasha* leaves stitched together as soon as required.

Notes. मत्कांक्षिणी desirous of me. स्पृहयालवः (nom. pl. of स्पृहयालु *m.* a Krdt. from √स्पृह् with आलुच् one who seeks : desirous ; covetous. सद्यः *ind.* at once. स्यूत *adj.* stitched पलाश *m.* a kind tree. पुटिका *f.* cup. समीहामहे we desire.

30. *Trans.* The earth is a vast bed ; the creeper-like arm is a big pilow ; the sky is a canopy ; the favourable breeze is a fan ; the autumnal moon is a lamp. Thus

a sage happy in the company of the lady-of-renunciation, sleeps peacefully like a very prosperous king.

Notes. महाशय्या *f.* (a vast bed) महती चाऽसौ शय्या च *Karm*). शय्या is a Krdt. from √शी (to sleep) with क्यप्. उपधान *n.* pillow. भुजलता *f.* creeper-like arm, व्यजन *n.* fan. विरति *f.* renunciation.

31. *Trans.* There stands an ascetic living on alms, having no attachment with people, always independent in his actions, pursuing the open road of avoiding the bad and getting (*or* securing) the good, putting on clothes made of torn and worn out pieces lying scattered in the streets; who has found a seat of torn rags, who is free from pride and egoism (*Vernacular ahankaara*), and who has his desire fixed only on enjoying the pleasure of calmness (*or* tranquillity).

Notes. भिक्षाशी-(भिक्षाम् अश्नाति इति) living on alms. स्वायत्तचेष्ट independent in his actions. हान *n.* avoiding (what is bad). आदान *n.* accepting or getting (what is good). रथ्या *f.* street. कीर्ण *adj.* scattered. शीर्ण *adj.* torn, tattered. जीर्ण *adj.* old. निर्मानः (free from pride) निर्गतो मानो यस्य सः (Bahu). निरहंकृति free from egoism. शमसुख *n.* the pleasure of tran- quillity or calmness.

32. *Trans.* Fortunate are those for whom their hand is a holy vessel; alms got in the course of wandering are inexhaustible food: the ten quarters are a large (piece of) cloth; the earth an immovable (*or* unshaky) and vast bed; and who are contented in themselves as a result of adopting unattachment (as their goal): who have given up various humiliating ways (or actions) and who thus destroy action. [*Expl.* The destruction of actions, whether good or bad, leads to salvation. Hence, fortunate are those who destroy their actions].

Notes. भैक्ष *n.* (=भैक्ष्यश्च *n.*) alms. अक्षय्य *adj.* inexhaustible. तल्प *m. n.* bed ; couch. अस्वल्प *adj.* vast. उर्वी *f.* the earth. निःसङ्गता *f.* unattachment ; renunciation. अङ्गीकरण *n.* (=अङ्गीकार *f.* अङ्गीकृति *f.*) acceptance; *here* adoption. व्यतिकर *m.* occurrence ; affair. निकर *m.* collection, multitude. व्यतिकरनिकर a number of actions.

33, *Trans.* Shall ever enjoy pleasant days sitting on a stone on the bank of Ganges, in *Padma aasana* in trance and meditating on God and letting the bold stags tickle their bodies against me.

Notes. योगनिद्रा *f.* the sleep of union.

EXAMINATION QUESTIONS

I. Explain with reference to the context :—

(*a*) सर्वस्यौषधमस्ति शास्त्रविहितं मूर्खस्य नास्त्यौषधम् 3

(*b*) सर्वे गुणाः काञ्चनमाश्रयन्ति 9

(*c*) अधोमुखस्यापि कृतस्य वह्नेर्
नाधः शिखा याति कदाचिदेव 17

Kaikeyee Catches the Infection

(रामायण, अयोध्या काण्ड, नवां सर्ग)

SARGA IX

1. Kaikeyee whose face was flushed (*lit.* burning) with anger as she was told thus, heaved a deep and hot sigh and spoke to Mantharaa as follows.

2. "To-day before long I shall send away Raama from here to the forest, and shall get Bharata made crown-prince to-day."

3. "Think out how I can now do (*or* accomplish) this that Bharata may get the kingdom and not Raama at all."

4. Being thus asked by the queen, the ill-advising Mantharaa spoke thus to Kaikeyee, injuring (*or* so as to injure) the interests of Raama.

5. "Well, now look, Kaikeyee. Listen to (my) words as to how your son Bharata will obtain the kingdom (*or* succeed to the throne)."

6. "O Kaikeyee, is it that you do not remember ? or that you conceal it though you do remember, so that you want to listen from me as I relate what is in your interests."

7. "O fine lady, if you have a desire to listen as I describe it, then listen and I shall speak, and after having listened act upon it."

8. On hearing these words of Mantharaa, Kaikeyee rose a little from her well (*or* evenly) spread bedding and spoke as follows.

9. "O Mantharaa, tell me (some) way. By what means may Bharata succeed to the throne and not Raama at all ?"

10. Then being thus asked by the queen, the ill-advising Mantharaa spoke thus to Kaikeyee, injuring the interests of Raama.

11. "Long ago during the battle between the gods and the demons, your husband, an ally of Indra, being accompanied by the royal sages and taking you went.—
12. O Kaikeyee, to (the city) which was called Vaijayanta and was situated in the southern direction near the Dandaka forest. Its ruler was Timidhvaja."

13. "He was known as Shambara. He was a great demon and possessed a hundred magical powers. Being not defeated by groups of gods he challenged Indra to fight."

14. "The demons would forcibly carry away the people who being more or less wounded in the great battle would be sleeping at night."

15. "Then the strong-armed king Dasharatha fought there long (*or* bravely) with the demons and was wounded with weapons."

16. "O queen, you removed your unconscious husband from the battle-field—there also you saved him when he was wounded with weapons."

17. 'O good-looking woman, being pleased he gave you two boons. O queen, you told your husband, "When I like then the boon (*18*) will be taken by me, O my husband." The noble one said, "All right." O queen, I do not know it all. It is you who once said this.'

19. "Out of love for you I bear this story in mind. Having overpowered (your husband) dissuade him from these preparations for Raama's coronation."

20. "From your husband get those two boons (namely) —the coronation of Bharata, and the exile of Raama for fourteen years."

21. When Raama has been sent to the forest for fourteen years, your son will win the love of the subjects and will become well-established (*or* permanent)."

22. "O daughter of Ashvapati, go into the dis-pleasure-hous to-day as if you were displeased, and having put on dirty clothes lie down on the bare ground."

Notes. क्रोधागार displeasure-house ; an apartment of the palace where the queen would go to show that she was displeased.

23 "Do n't exchange glances with the king ; do not reply to him. While (lying) on the ground, go on weeping (to show that you are) filled with grief."

24. "I have no doubt about this that you are always dear to the king. And for your sake the king will go through (*lit* enter) fire even."

25. "The king cannot make you angry or see you angry. To please you the king will sacrifice his life."

26. "The king cannot ignore or disregard you words. O dull witted one, realize the power of your beauty."

27. "If King Dasharatha offers you jewels, pearls, gold, or gems of various kinds, you should not (even) think of them."

28. "O blessed one, remind Dasharatha of the two boons which he granted you in the battle between gods and demons. Let not this idea elude (=escape) you.

29. "When Raaghava (*i.e.*, Dasharatha) himself raises you and grants you the boons, ask him to swear and then choose this boon."

30. "Raama should be sent to a distant place for fourteen years (*lit*. for years nine plus five), and Bharata be made king of the earth."

31. "When Raama is sent to the forest for fourteen years, your son being well-established and deep-rooted (*or* having the army *i.e.*, *moola* in his control) will rule for ever afterwards."

32. "Ask for Raama's banishment as a boon from him. O lady. In this manner all the desires of your son will be fulfilled."

33. "Thus exiled Raama will cease to be a favourite (of the people). And your Bharata with his enemy (*o* rival) gone, will become king."

34. "By the time Raama returns from the forest, your son will be well-established at home and abroad."

35 "Being surrounded by his friends, the self-controlled one will win over the people (*or* assume the control of the armies) I think that the time for (doing) this has arrived. (Become) fearless and the king (36) after being overpowered should be dissuaded by you from the idea of crowning Raama. Thus by her (*i.e.*, Mantharaa) she (*i.e.* Kaikeyee) was made to take the evil advice as a good one.

[*N. B. In order to avoid the mixing of the words of Verse 35 with the words of Verse 36, the original Active construction has been translated by a Passive one. This has been done further on also with this very object in view. The words of one verse have never been allowed to run into the other verse's translation. And when the sentence is not complete in one verse, the first word of the next verse's translation begins with a small letter*].

37. Then being mis-directed by Kubjaa's words like a young girl (*alter.* colt) that she was, Kaikeyee was pleased and convinced and spoke to Mantharaa as follows.

38. Being struck with wonder, the large-eyed (*alter.* the far-seeing) Kaikeyee said, "O noble and well-advising woman, (so far) I did not recognize your genius (=intelligence, intellect, wisdom)."

39. "In the matter of thinking out a plan, you are the best (*or* cleverest) of all the hunch-backs on earth. You are a well-wisher and are always engaged in (*or* working for) my interests.

40. "O Kubjaa, I do not understand what the king wants to do. O Kubjaa, evil-minded, crooked and very wicked are (the ministers)" [*alter.* There are other hunch-backs, but they are unintelligent and wicked.]

41. "Being bent as a lotus is with wind, you look charming. Your bulging chest goes up to your shoulders."

42. "O beautiful woman, you look very well as you walk before me. The thousand magical powers that were there in Shambara, the chief of demons (43) and a thousand more entered your heart. That is why your big and large hump looks like a chariot-wheel."

44. "Here dwell your intelligence, statesmanship and magical powers. O Kubjaa, I shall put round here a gold necklace for you."

45. "When Bharata is crowned and Raaghava is gone to the forest, I shall give (you) pure gold of the best quality."

46. "Having gained my object and being satisfied, I shall apply (sandal) paste to your hump, and (shall place) a beautiful, glittering, gold *tilaka* on your face."

47. "O Kubjaa, I shall order nice ornaments to be prepared for you. You will appear like a goddess when you put on fine clothes."

48. "Having a face which rivals the moon, (or rather) having a match-less face, and looking down upon (*or* treating with contempt) the enemies, you will play the leading role."

49. "Hunch-backs shining (*or* adorned) with all sorts of ornaments will serve you also, just as you always do me."

50. Being thus flattered, she spoke as follows to Kaikeyee who was lying on a shining bed and (was looking) like a flame of fire in the fire-pot. [*N. B. Vedi* is to not be taken as 'an altar' but as that rectangular and deep pot, or such-shaped spot dug into the earth, which is called *Agnikunda*].

51. "O blessed one, a bridge (*or* dam) is not built when the water has run dry. Get up and do a favour. Show yourself to (*or* wait for) the king."

52. Being thus persuaded (*or* worked up ; *or* egged on) the large-eyed queen who was flushed with the pride of beauty (*or* with the pride of being a favourite) and having gone to the displeasure-house along with Mantharaa (53)

the fair damsel, having put off the pearl-necklace worth a thousand (rupees or *mohars*), and also the highly precious and beautiful ornaments ; (*54*) acting under the instructions (*lit* words) of Kubjaa, Kaikeyee of golden complexion lay down on earth and spoke to Mantharaa as follows.

55. "O Kubjaa, you will (now) inform the king that I am going to die. [Later on] When Raaghava has gone to the forest, Bharata will get the kingdom (*lit.* the earth)."

56. "I have nothing to do with gold or jewels or even food. If Raama is crowned, this will be tne end of my life."

57. Then again to her, the chief queen of the king and mother of Bharata, Kubjaa spoke, in a very forceful tone, sweet words implying injury to Raama.

58. "If Raama obtains this kingdom, then surely will you suffer along with your son. Therefore, O blessed lady, try in such a manner that your son Bharata is crowned."

59. Being extremely pained (*or* cut to the quick) and being again and again hit by Kubjaa with arrow-like words, she, in surprise, placed her hands on her heart, and angrily spoke again and again to Kubjaa.

60. "O Kubjaa, you will tell (the king) when you hear that I have left this world for the land of Yama. Or when Raama has gone to the forest for a long time, then Bharata will have his wishes fulfilled."

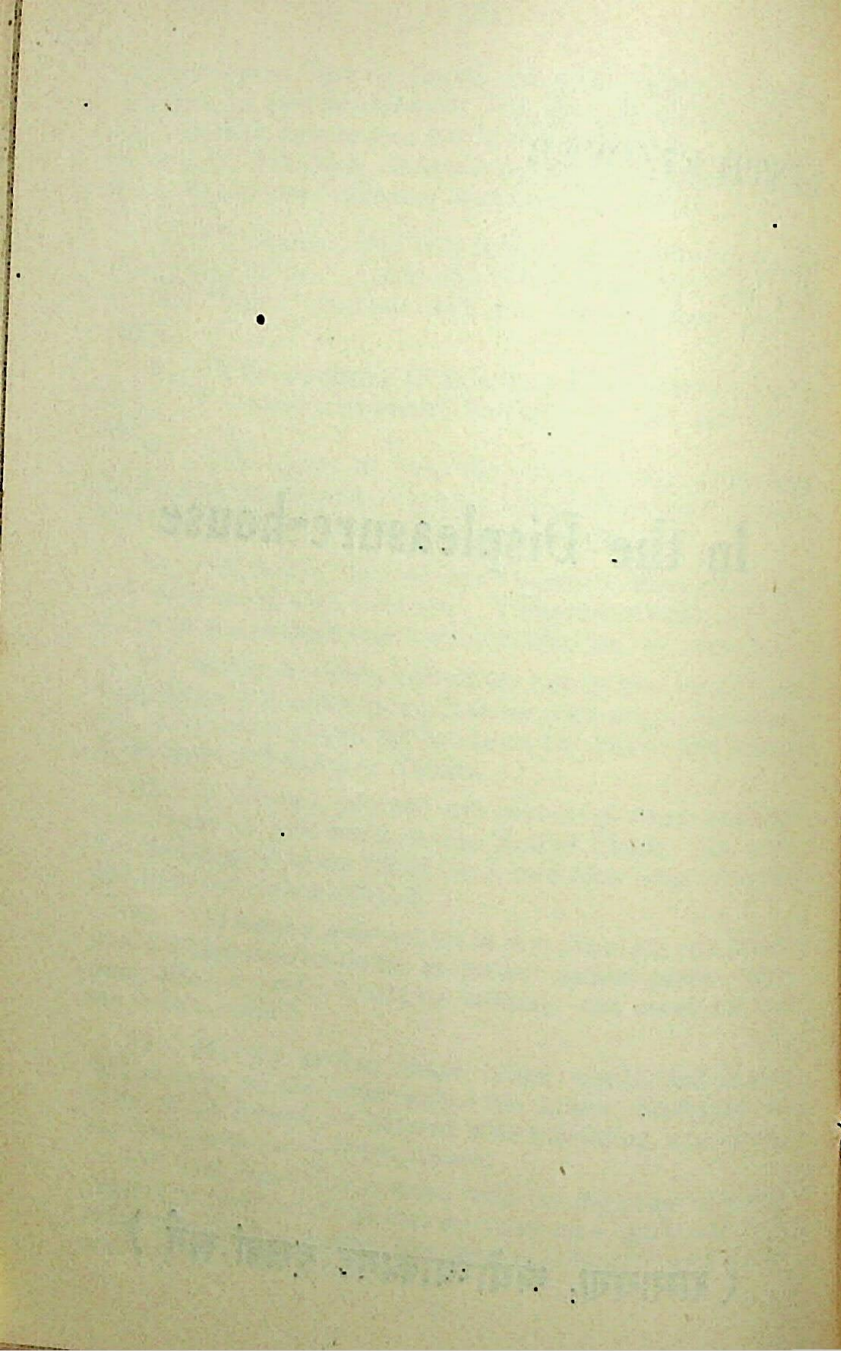
61. "If Raama does not leave this place for the forest, then I do not care for beds, garlands, sandal-paste, collyrium, drink or food,—I care for nothing, not even for my life in this world."

62. Having spoken these bitter words and having thrown away all the ornaments, the angry Kaikeyee ay down on the ground not covered with a bedding and looked like aKinnaree fallen (from above).

63. Her face being covered with the darkness of rising anger, the queen who had thrown away nice garlands and ornaments, looked gloomy like the sky covered with darkness and with the stars gone.

NINTH FLOWER

In the Displeasure-house

(रामायण, अयोध्याकाण्ड दसवाँ सर्ग)

SARGA X

1. When the queen had been very much mis-instructed by the wicked Kubjaa, then she lay down on the ground like a *Kinnaree*, pierced with a poisoned arrow.

2. Having very thoughtfully decided the (line of) action, the ingenious (=clever) lady explained it all to Mantharaa, bit by bit.

3. " The poor (*or* pitiable) woman, being tempted (*alter*. perplexed) by the words of Mantharaa, having made a resolve and taking a deep and hot sigh, (*4*) for a moment she thought over the plan that was to bring her happiness. And on hearing that resolve, that wealth-seeking friend, (*5*) Mantharaa was very much satisfied as if she had gained her object (*or* as if she had met with success). Then the angry (enraged) queen, having made a firm resolve (*6*) and having put a frown on her face, the lady lay down on the ground. Then the shining garlands and heavenly ornaments (*7*) being thrown away by Kaikeyee fell on the ground. And those garlands and ornaments which were thrown away by her (*8*) illumined (*alter*. decorated) the earth as the stars do the sky. She looked well even in dirty clothes as she was lying down in the displeasure-house.

9. Keeping a single tight braid, she (looked) like a languishing (*or* unnerved ; *or* pulled down, *or even* lifeless) *Kinnaree*. The king having given the directions (*or* orders) about the coronation of Raama (and) (*10*) having dismissed (*lit*. let go) the assembly, entered the palace and announced that Raama's coronation was fixed for that day. (*lit*. today. ' That day ' has been used because of the indirect narration).

11. The self-controlled one went into the inner apartment (=room) in order to give the happy news to her who deserved a good turn (*or* who deserved to hear some

happy news). The far-famed one entered into Kaikeyee's nice house (*12*) as the moon (appears) in the sky over-run by *Raahu** and covered with white clouds—(the house) swarming (or crowded) with parrots and peacocks and full of the cries of herons and swans ; (*13*) ringing with the sound of musical instruments ; crowded with hunch-backs and dwarfish women ; and (provided) with creeper-bowers and picture-galleries-; adorned with *Champaka* and *Ashoka* flowers ; (*14*) having platforms made of ivory, silver and gold ; and beautified with pon ds and (such) trees as always keep blossoming and bearing fruit ; (*15*) packed with costly seats (=chairs) of ivory, silver and gold ; (arrayed) with different foods and drinks and a variety of dishes ; (*16*) decked with costly ornaments and, therefore, vying with (*or* comparable to) heaven ; full of plenty (*or* provided with luxuries). The king going into the harem (*17*) and not finding his beloved wife, made enquiries and became sad ; for before this the queen had never missed that time.

18. The king had never entered the empty house. Then going into the room of Kaikeyee, the king asked about her (*19*) as before, not knowing that she wanted to satisfy (*lit.* obtain) her own desire and was (playing) the fool. The female door-keeper getting nervous (*or* frightened) and folding her hands, spoke then.

20. " Sir, being extremely enraged the queen has fled to the displeasure-house. On hearing the words of the female door-keeper, the king being very much troubled at heart (*21*) was again plunged in grief, with his senses shocked and stunned(=out of working order). Fallen there on the ground and lying in an improper (*or* unbecoming) manner she (*22*) was seen by the king who was almost burning with grief. By the old man the young wife, dearer than life—(*23*) by the sinless (king) the evil-

**Allusion.* Raahu was a demon who disguised as a god managed to drink a little quantity of nectar along with gods. The Sun and the Moon found him out and informed Vishnu who cut off Raahu's head. The head of Raahu had become immortal because of the nectar that he had taken. Raahu now takes its revenge by eclipsing the sun and the moon.

minded (queen) was seen (lying) on the ground, like a creeper that has been cut down; or like a goddess fallen (from above), (24) like a Kinnaree that has been abandoned; or like a nymph that has been degraded; like *Maayaa* (=magic, or the goddess *Lakshmee*) that has been unsuccessful; or like a female deer that has been caught (*or* tied); (25) like a she-elephant who being pierced with a poisoned arrow in the forest, is very much pained and (is) fondly (looked at) by the lordly elephant in the forest.

26 I do not know the cause of your being angry with me. (My) queen, who has offended or insulted you?

27. O blessed one, this your lying in dust pains me. When I am your well-wisher (*or* when I, your well-wisher, am alive) why do you lie on the ground (28) like one possessed with an evil-spirit? O you who distress (or pain) my heart, I have (about me *or* at my beck and call) expert doctors who are thoroughly pleased with me.

29. They will restore you to health Disclose (*or* Dercribe, *or* Tell) your disease, O lady. Or (say) to whom should a favour be done? Or who has done (you) any wrong?

30. Who should receive a favour to day? Or, who (should receive) severe punishment? Don't keep it back (*or* Don't conceal it). And, O queen, don't pine away (*or* don't become thin).

31. What person should be killed unjustifiably (*lit.* Who should be killed though he does not deserve to be killed)? What poor man who deserves death should be let off? What poor man should be made rich? What rich man should be made destitute (=poor)?

32. All my people and I are at your service. I dare not injure any of your interests.

33. Even with my life (shall I serve you). Speak out what you have in your mind. Knowing (what) power you have with me, you need not mistrust (*or* suspect) me.

34. Before you I swear by (my) pious deeds that I shall do what pleases you. Wherever the sun shines (*lit.* goes) there are my lands—(*35*) (Namely) Draavida, Sindhu, Sauveera, Sauraashtra, Dakshinaapatha, Vanga, Anga, Magadha, the thriving Kaashee and Kosala.

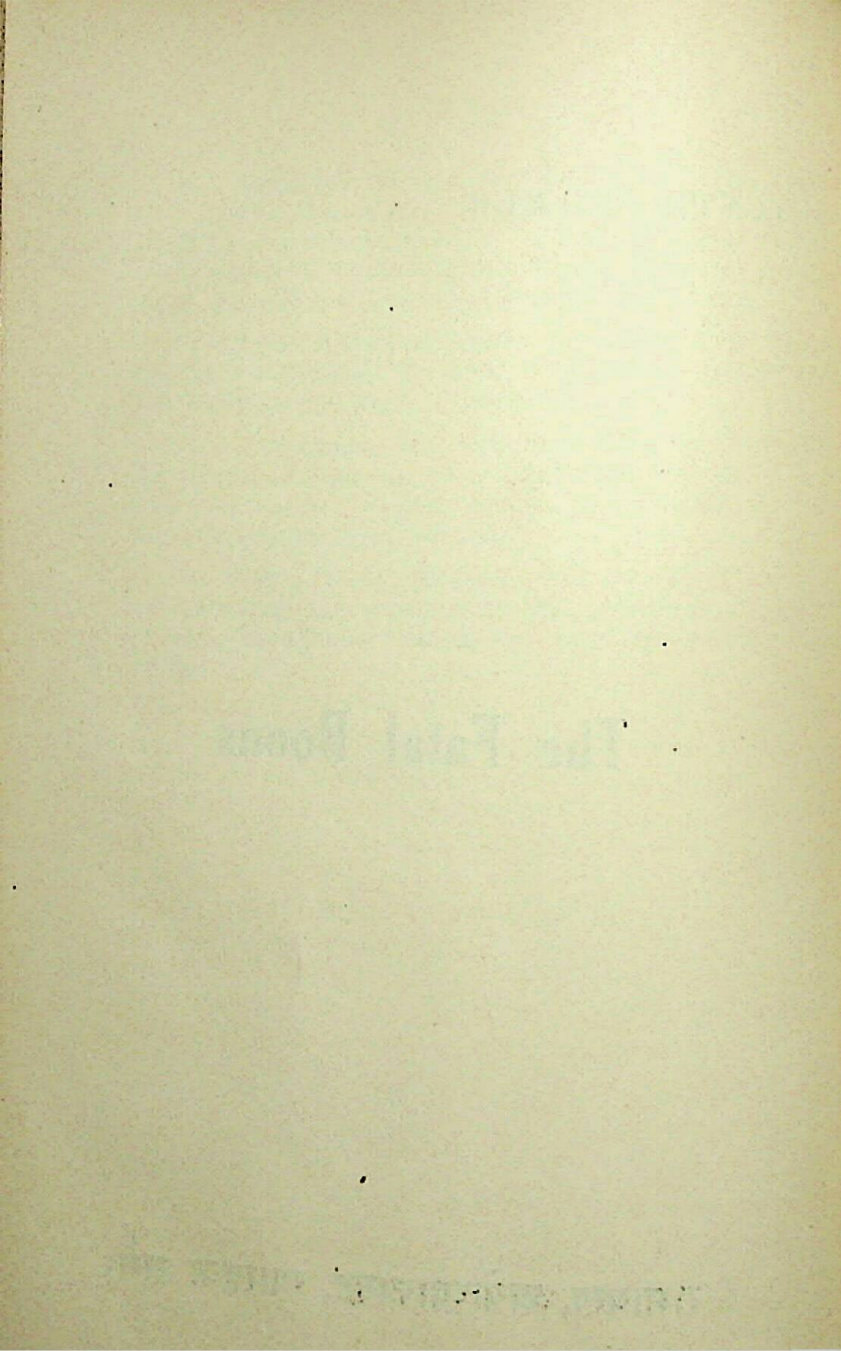
36. There is produced much wealth in the form of gold, corn and goats. Of them you please choose whatever you desire at heart, O Kaikeyee.

37. O timid one, why do you worry? O beautiful lady, get up. Kaikeyee, let me know the truth as to what gives you fear. I shall remove that cause just as the sun (removes *or* dries) the dew.

38. Being thus addressed and (therefore) consoled (*or* reassured) and wishing to say something unpleasant to him, she began to torment (*or* vex) her husband once more.

TENTH FLOWER

The Fatal Boons

(रामायण, अयोध्याकाण्ड, ग्यारहवां सर्ग)

SARGA XI.

1. Kaikeyee spoke bitter words to the king.

2. My lord, I have been neither offended nor insulted by any one. I have a certain desire which I want you to fulfil.

3. Make a promise, if you like to do (what I say). Thereafter shall I tell you what I desire.

4. O proud (*or* conceited) woman, don't you know that I hold no person dearer than you, except Raama, the tiger among men.

5. Before you I swear by that unconquerable, prominent and noble Raaghava (*i.e.*, Raama) who is as dear as life (to me). Speak out what (your) heart's desire is.

6. (Thinking) indeed of him, failing to see whom I don't (hope to) live, I swear by (that) Raama that I shall do what you say, O queen.

7. O Kaikeyee, by that Raama, the noblest of men, whom I place before (*i. e.*, I regard superior to) myself and before all other sons, do I swear that I shall do what you say.

8. Good lady, imagine (the feelings of) my heart and take pity on me (*lit* save me). Taking this into consideration, speak, O Kaikeyee, what you think fit (*or* think proper).

9. Realizing your power you need not feel diffident (*or* doubtful). I swear by my pious deeds that I shall do what pleases you.

10. With her heart set on that object (for) which (time) was come, the queen, out of partiality and pleasure, uttered unutterable (*i.e.*, bitter) words.

11. Pleased with those (*i.e.*, Dasharatha's) words, she spoke out her wish which was terrible like imminent (=about to occur) death.

12. Let the thirty-three gods including their leader, Indra, hear as to how you swear and grant me the boons.

13. The sun, the moon, the sky, the planets, the day and night, the quarters, the universe, the earth peopled with *Gandharvas* and *Raakshases* ;

14. The evil spirits, the living beings, the domestic gods in the houses and all other creatures that are there, should know what you say.

15. Let all gods hear that this sincere (*lit.* true to his word), highly glorious, virtuous, truthful and honest king grants me this boon.

16. Having thus entrapped and flattered the wielder of the mighty bow, the granter of boons who was extremely perplexed, the queen spoke as follows.

17. Remember (*or* Recollect), O king, what happened long ago in that battle between gods and demons. There your enemies left you lifeless.

18. And then, O King, as you were saved by me you granted two boons to me who had been exerting myself and keeping awake.

19. O lord, protector of the earth, delighter of the Raghu family, I beg from you those two boons which were promised (but have remained) as a deposit.

20. If you will not give (*or* concede) me the boon which you solemnly (*or* piously) promised, then at this insult from you (*lit.* being insulted) I shall end my life to-day.

21. Being enslaved by Kaikeyee just with words the king strode on (=walked) towards his death (*or* ruin) just as a deer jumps into a trap.

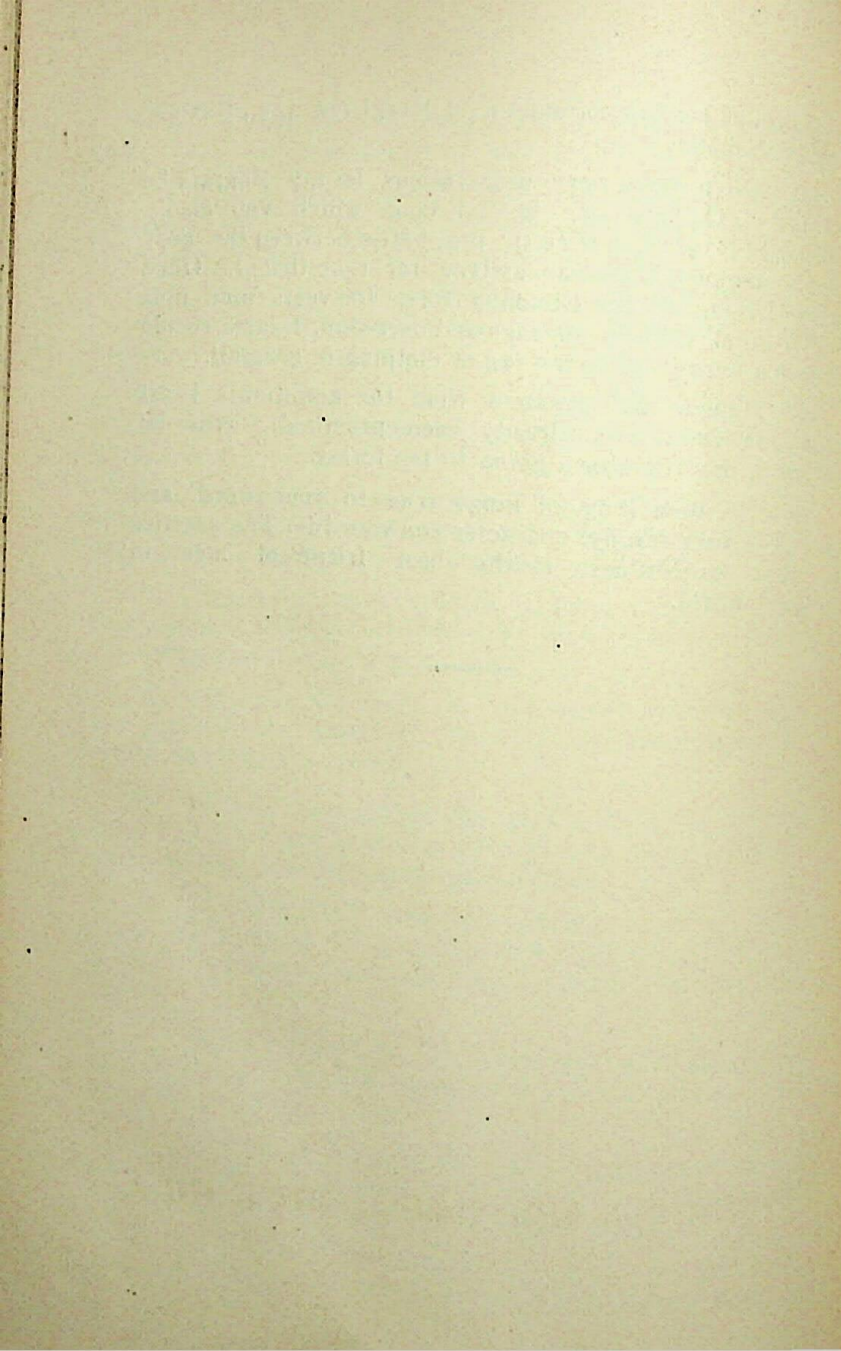
22. Thereafter she said this to the granter of boons who was extremely perplexed, "O lord, O king, you should give (the two boons which you promised then."

23. So I shall to-day specify (*or* name, *or* describe) these two (boons). Listen to me (*or* Attend to my words).

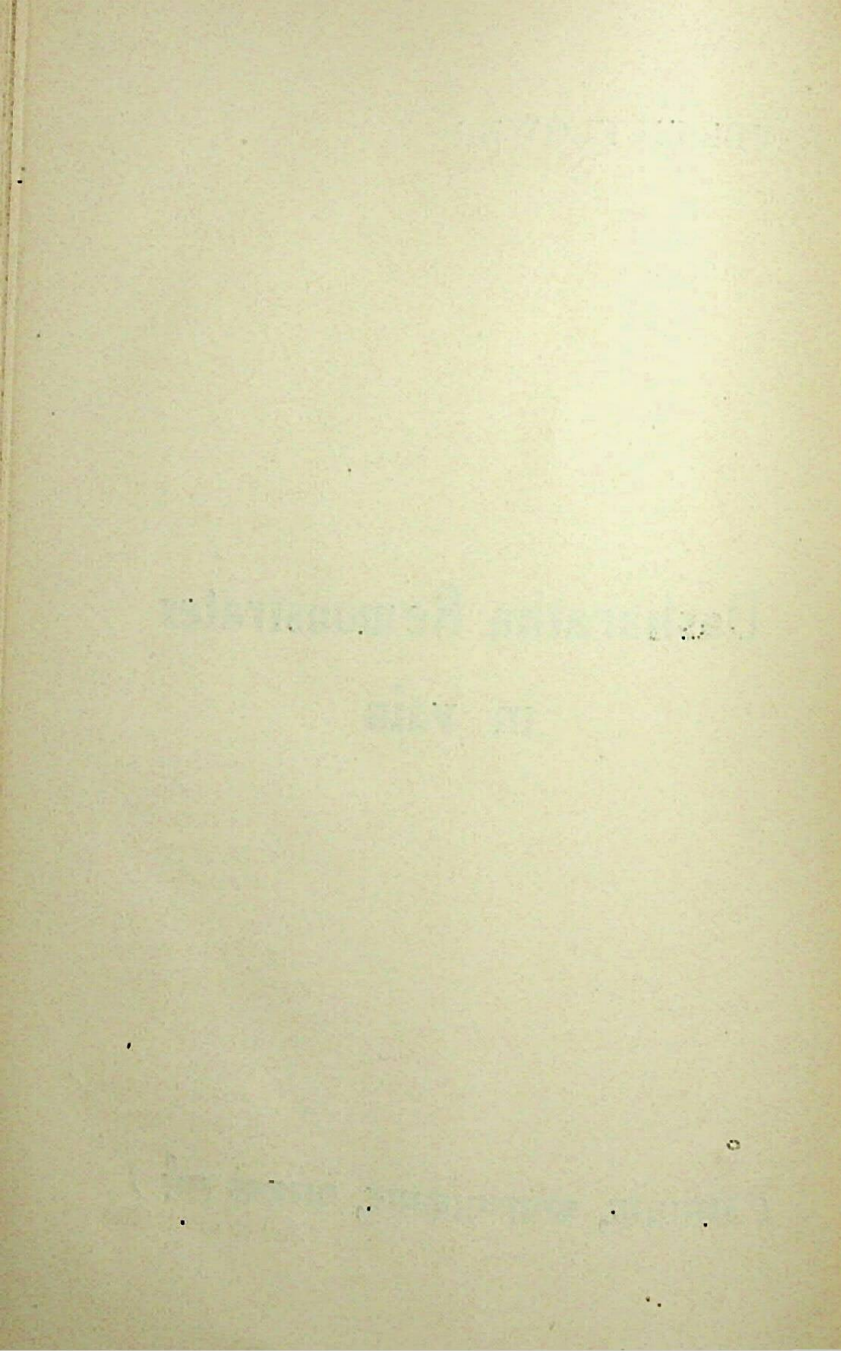
Preparations for the coronation of Raaghava (*i.e.*, Raama) have been made.

24. With these very preparations let my Bharata be crowned. O lord, the second boon which you gladly promised (25) at that time in that battle between the gods and the demons, time has arrived for that (boon). Gone to (*or* (Living in) the Dandaka forest for years nine plus five,(26) and putting on rags and deer-skin, Raama should become a hermit (*cheera*=rag or clothing in general).

27. This is my greatest wish (*or* ambition). I ask for a boon which has already been promised. Now let me see to-day Raaghava going to the forest.

28. So, be a king of kings, true to your word, and thus save your family, character and your life. The ascetics say that truthfulness is the best friend of men in the next world.

ELEVENTH FLOWER

Dasharatha Remonstrates in vain

(रामायण, अयोध्याकाण्ड, बारहवां सर्ग)

SARGA XII

1. Then on hearing the terrible (*or* shocking) words of Kaikeyee, the great king was plunged in grief and was distressed (=troubled) for a moment.

2. Is it a day-dream that I (am seeing)? Or, is it the delusion (=confusion) of my mind? Or, is it the reappearance of a past experience? Or, is it the derangegement (=disorder) of my mind?

3. Thus musing over it, the king did not understand (it *i. e.* what it was that was happening to him) and felt wretched. Then regaining consciousness, he was staggered (=dropped down) by the words of Kaikeyee.

4. Feeling miserable and restless as a deer (feels) on seeing a tigress; lying on bare (*lit.* uncovered) ground; heaving deep sighs; (*5*) furious (*or* angry) like a very poisonous snake caught in a circle by charms, the King having said the word 'O shame!' (*6*) passed into a swoon as his consciousness was destroyed by a terrible grief. Then regaining his consciousness after some time and being very miserable, (*7*) enraged and almost burning with fire, he said to Kaikeyee, "O pitiless, ill-behaved woman, bane (*lit.* destroyer) of this family, (*8*) O foul woman, what harm has Raama or I done to you? Raaghava (*i. e.* Raama) always treats you as a mother.

9. Why are you bent on ruining him in this way? You were brought (*or* kept at) home by me for my own ruin, (*10*) like a very piosonous snake mistaken for a princess. When the whole world sings the praises of Raama's virtues, (*11*) with reference to what fault shall I turn out (*or* abadon) my dear son? I can desert (=leave) Kausalyaa and Sumitraa and (renounce) the royal glory [*i. e.* abdicate the throne] (*12*) but cannot of my own accord leave Raama—my life,—who is devoted to parents. Great is my joy as I see the eldest son.

13, My consciousness fails when I fail to see Raama.

The world might go on without the sun, or the crops may (do) without water.

14. But in the absence of Raama, my life cannot continue (*lit.* stay) in this body. Stop, therefore, O evil-minded one, and give up this resolve.

15. May I even touch your feet with my head now? Forgive me (*lit.* Be pleased with me). O foul woman, why do you entertain such a terrible idea?

16. And, if you want to know my love or want of love for Bharata, then let that what you said with reference to Raaghava be done [*i. e.* Let Bharata be crowned].

17. He is my eldest son, is glorious, and pre-eminent by virtues (*or* is eldest in point of virtues). So speaking agreeably you may have asked him for service (*i. e.* to serve you).

18. On hearing about that you have been stricken with grief and are torturing (=troubling) me too much. Acting under the influence of others you have entered the empty house.

19. O queen, in the family of Ikshvaakus, wedded to justice, a great injustice is going to be committed because (*lit.* where) your reason has been perverted (=spoiled).

20. O large-eyed one, before this you never did anything improper or unpleasant to me. Now (*lit.* In this present case) I do not believe you (*i. e.* I don't think you are seriously asking for Raama's exile).

21. Raaghava was (as dear) as the noble Bharata to you. O girl, you told me such stories very often. [*Expl.* you told me that Raama *was* dear to you].

22. O queen, O timid one, why do you seek the exile (*lit.* the living in forest) of the virtuous and celebrated one for fourteen years?

23. O extremely cruel one, why do you seek the exile of him who is very graceful (*or* delicate) and whose heart is set on piety (*or* religiousness)?

24. O you of beautiful eyes, why do you seek the exile of Raama who is charming and who serves you ?

25. Raama serves you better than Bharata. I do not see in you any greater (*lit.* special) liking for Bharata than for him (*i.e.*, Raama).

26. Who other than the noblest of men (*i. e.*, Raama) can show so much devotion to, respect for and faith in (you), and compliance with (your) orders ?

27. No charge or blame can be laid on Raama by (any of) the many thousand women and numberless servants.

28 Raama, the tiger among men, who consoles all creatures with a sincere (*or* pure) heart, wins over the inhabitants of the state by doing (their) wishes.

29. Raaghava wins over the people by his natural character the Braahmanas by charity, the elders by devotion, (he), the hero, conquers the enemies with his bow in the battle-field.

30. Truthfulness, charity, austerity, generosity, friendliness, honesty, frankness, learning, devotion to respectable elders—these (virtues) are there in Raaghava.

31. O queen, how do you suspect any vice (*or* fault) in Raama who is straightforward and angelical, and comparable to saints in glory ?

32. I do not remember any harsh word spoken to people by (Raama) who speaks gently. So how can I speak harshly to Raama for your sake ?

33. What will be my condition (*or* who will be my refuge) [gati=(1) condition *or* (2) refuge] without him who has forgiveness, austerity, charity, truthfulness, gratitude and (the spirit of) non-injury to beings ?

34. O Kaikeyee, you should take pity on me who am old, whose end is near, who am helpless and am crying piteously.

35. I shall give you all that is found on land as far

as the sea, but do not insist on (what will be my) death.

36. O Kaikeyee, I fold hands or even touch your feet. Save Raama. Let not sin touch (*or* attach to) me in this matter.

37. Thus to the king who was smitten with grief, was bewailing, was unconscious, was reeling and was overwhelmed with sorrow, (*38*) was crying out again and again to (reach) quickly the other end of the sea of sorrow, the terrible Kaikeyee spoke still more terrible words.

39. O king, if you repent after having given the boons, then, O brave man, how on earth will you prove your righteousness (= honesty)?

40. O you who are familiar with law, what answer will you give on that occasion when many royal sages will gather round you and question (you) [about the boons etc.] ?

41. Will you say, "I played false by (*or* I deceived) Kaikeyee who saved me and through whose favour I am (still) alive."?

42. You will cast a slur (=blame) on kings, you who after promising the boons are to day going back upon your words (*lit.* talking different things).

43. Shaibya gave his flesh to the bird in (the quarrel between) the hawk and the dove, Alarka attained to a supreme (*or* the highest) position by giving his eyes.

Allusion : Shaibya or Shibi was a king who is said to have saved *Agni* in the form of a dove from Indra in the form of a hawk by offering his own flesh equal in quantity to that of the dove.

44. After having made the promise, the ocean does not transgress (=cross) the boundary. Remembering the old tradition, do not break your promise.

45. There can be no going back upon (*lit.* transgressing) that which you promised me, no matter whether there is fair play or foul play, honesty or dishonesty. [*Dharma* here=*fairplay*].

46. If Raama is crowned, I shall take to-day too much poison before you and shall die while you are looking on.

47. I had better die than see even for one day Raama's mother taking the salute.

48. O lord-of-men, before you I swear by Bharata and by my life (*lit*. by myself) that I shall be satisfied with nothing short of (*or* nothing less than) Raama's banishment.

49. Having said so many words Kaikeyee stopped, and did not reply to the king who was bewailing (*or* crying).

50. Having heard the extremely shameful words of Kaikeyee (about) the banishment of Raama and about Bharata's prosperity, the king (*51*) whose senses were paralysed (=upset) did not reply to Kaikeyee for a while, but without blinking gazed on the beloved queen who had talked unpleasant things.

52. On hearing that language (*or* those words) which was like a thunder-bolt, and was unpleasant to his mind, and was causing pain and sorrow, the king did not feel happy.

53. Musing over (*or* Thinking of) the queen's resolve, and his own terrible oath, and sighing deeply, he dropped like a tree that has been cut down.

54. The king became unsettled in mind like a mad man, cross (*lit*. antagonistic) like a sick man, and robbed of fury (*lit*. energy) like a serpent.

55. In submissive and piteous words he said to Kaikeye, "Who has given you this bad advice which seems good (superficially) ?"

56. Don't you feel ashamed as you talk to me like one whose mind is overpowered by evil spirits ? Before this I never saw this misbehaviour in you.

57. I find it quite otherwise in you who are a (nice) girl. What is it that you fear so that such a boon as (58)

Bharata's sitting on the throne and Raama's (living) in the forest is being asked for by you? Give up this idea and this falsehood (59) if you seek the well-being of your husband, of the public and of Bharata, O pitiless, evil-minded and base evil doer.

60. What trouble or falsehood do you see in me or in Raama? Bharata will by no means accept the throne in the absence of Raama.

61. How do you say that Raama should go the forest when it has been said (*or* granted) (by me) that I look upon him (*i. e.*, Bharata) as senior to Raama in point of piety?

62. The faded complexion like the moon under an eclipse and that honest mentality formed in the company of friends—(63) how shall I see (the former *i e.*, Raama's or my own faded complexion) and what will the kings arrived here from different quarters say to me (on finding *that* mentality) subdued 'and vanished like an army?

[Expl. Dasharatha says, "(1) I dare not see Raama's face grown pale on hearing the orders for his exile; *or* my own face shall become pale and I dare not see it in the mirror. (2) The other kings will blame me when they find that I have given up the old decision of crowning Raama, which I formed in the company of my friends.]

64. 'Alas! this descendant-of-Ikshvaaku (*i. e.*, Dasharatha) ruled so long like a child.' When many virtuous and well-read, old (people (65) will enquire after Kaakutstha (*i.e.* Raama), how shall I then say that being pestered (=troubled) by Kaikeyee I exiled my son?"

66. If I tell the truth then there will be contradiction. [Expl. *i.e.* I shall thus contradict my old decision of crowning Raama]. What will Kausalyaa say to me when Raama is gone to the forest?

67. What shall I reply to her after doing such a bad turn? Whenever Kausalyaa like a maid-servant, like a friend, (68) like a wife, like a sister, like a mother used to

serve me—always wishing well of me, she who was fond of her son and was sweet of speech. (*69*) (she who was) my queen and deserved respect, was not welcomed by me for your sake. All the favour that I showed you now pains (*or* grieves) me (*70*) just as the eating of food mixed with unwholesome condiments (troubles) a sick man. This cruelty to Raama, the departure to the forest—(*71*) seeing (this) and being alarmed, how will Sumitraa believe in me? What a pity that Seetaa will also hear two bad news! (namely) (*72*) that I am dead [**Expl.** *Panchatva* means 'being resolved into the five elements of which the body is made; *i.e.* to die] and that Raama is gone to the forest. Alas! mourning me Seetaa will end her life (*or* consume herself) (*73*) like a Kinnaree separated from a Kinnara near (*alter.* on the slope of) the Himalayas. Seeing Raama going to the big forest I do not at all (*74*) hope to live long, (especially when I see) Seetaa also weeping. So being a widow you will rule along with your son.

75. Like a man who has taken poisoned wine I looked upon you who are faithless but good-looking, as really faithful.

76. Alas! you used to talk conciliating (*or* temping *or* coaxing) me with sweet but false words. You have (almost) killed (me) just as a hunter kills a deer, spell-bound by the sound of music.

77. In streets the good people will certainly denounce (=accuse) me, the son-seller, as a savage, just as (they curse) a Braahmana who drinks wine. [*Anaarya*=uncivilized; savage].

78. What a misfortune! What a hardship (=trouble) that I tolerate your words! Such a calamity has come apparently (as a result) of sins done before.

79. O foul woman, I, an evil-doer, have kept you long indeed, like a strangling rope round (the throat).

80. Enjoying myself in your company I did not recognize (*or* detect) you who were (like) death. I came in your contact like a boy who (touches) with his hand a snake in a lonely place.

81. This world indeed has a right to denounce (=

blame) me, a vile fellow, by whom that noble son was disowned (*or* was made practically fatherless).

82. Dasharatha is foolish and lustful (*or* carnal-minded *i.e.* one who indulges in the pleasures of 'wine and women') who is sending the son to the forest for the sake of the wife.

83. Grown thin (*or* Emaciated) with (the study of) the Vedas, with observing the vows of a Brahmachaarin, and with the service of teachers, (Raama) will again bear great hardships when it is time to enjoy.

84. My son cannot say another word to me. If asked to go to the forest he will simply say, 'All right ! '

85. If on being asked to go to the forest my Raaghava refuses, then it will be something agreeable to me. But my child will not do this.

86. When Raama is gone to the forest, the death-like reproaches of the whole public will drive me, who am unpardonable, to the house of death.

87. When I am dead and Raama, the noblest of men, is gone to the forest, what trouble will you give to my dear ones who are surviving ?

88. If Kausalyaa loses me and Raama, (and Sumitraa loses) the two sons, then unable to bear the pangs (=pain), the queen [*i.e.* Kausalyaa and Sumitraa individually] will follow me (to the other world).

89. After throwing Kausalyaa, Sumitraa and me along with three sons into hell, may you be happy, O Kaikeyee !

90. You will support the ancient stable family of the Ikshavaakus, praised by virtuous people, bereft of me and therefore distracted (=sad).

91. If Bharata wishes for the banishment of Raama, then let not Bharata perform my funeral rites when I am dead.

92. When I am dead, and Raama, the noblest of men, is gone to the forest, then being a widow you will rule along with your son.

93. O princess, as ill-luck would have it, you lived in my palace. (And this brought me) such extreme dishonour, (such) permanent humiliation in the world and (such) contempt from all the beings as results from doing sin.

94. After having very often travelled by chariots, elephants and horses, how will my glorious son Raama walk on foot in the great forest ?

95. At whose meal-time the merry cooks, wearing ear-rings, would prepare food and drink, each saying 'Let me first'—(96) how will that son of mine live while eating acrid, astringent and bitter food-stuffs of the forest ?

97. After having been dressed in costly clothes, how will Raama who always deserves comforts, feel in ochre (=red and yellow mixed) clothes ?

98. 'The exile of Raama, the coronation of Bharata'—at whose (suggestion) have you uttered this sentence which is so very shocking ?

99. Shame on women who are deceitful and selfish ! I do not say it of all women but of Bharata's mother alone.

100. O selfish and cruel woman of evil intentions, you were brought here (or you have been egged on) to trouble me. What fault do you see in me and in Raama whose nature it is to do good ?

101. Even fathers may let their sons go, and loving wives may let their husbands go. The whole world will be shocked (or angry) on seeing Raama fallen in this trouble.

102. I feel happy as I think of him, my son, who looks like a young god, is adorned and walks majestically. And as I see him I feel as if I had become young again.

103. Wordly affairs can go on even without the sun, or when Indra is not raining, but on seeing Raama going to the forest no body can live. This is my firm belief.

104. Like my own death did I give shelter to you who seek my ruin, desire ill of me, and are unfriendly. You have been long kept in my lap like a very poisonous snake—and, therefore, it is through my folly that I die.

105. Let Bharata rule over the capital and the kingdom in your company in the absence of me, Raama and Lakshmana. Wishing to kill (*lit.* After killing) the relatives you have become the mouthpiece of (my) enemies.

106. O cruel-tempered woman, troubling in troubles, while you speak these words impudently, why do not your teeth thereby break into a thousand pieces and drop from your mouth ?

107. Raama never speaks any unfriendly or unpleasant words. He does not know how to speak harshly. How then do you talk of faults in Raama who talks sweetly and is ever inclined towards virtues ?

108. You may be disappointed ; you may be angry; you may die or you may sink into the earth dug up in a thousand ways—I shall never accede to your very cruel and evil request, O you who are a slur upon the king of Kekayas.

109. I cannot bear to see you alive—you who are unpleasant, (who are) like a dagger (=a small sword), (who are) always speaking sweet falsehoods, are of evil intentions, are the destroyer of your own family.

110. When my life is not here how can I find any joy ? In the absence of the son how can there be any pleasure to those who know themselves (*i e.* who are self-conscious ?). O queen, you should not do me a bad turn. I fall at your feet. Forgive me (*or* Be pleased with me).

111. Weeping helplessly the king whose heart was completely overpowered by his queen, fell down like a sick man, without being able to touch the queen's feet which were spread.

EXAMINATION QUESTION.

I. Reproduce the dialogue between Dasharatha and Kaikeyee about the fatal boons.

TWELFTH FLOWER

Raama and Seeta in Bridal Procession

Bring home the lovely bride
Adorned with beauty's grace and virtue's store,
Bring home with you the glory of her gain,
With joyance bring her and with jollity,
Never had man more joyful day than this,
This day for ever to me holy is.

—*Spencer.*

(जानकीहरण, बारहवां सर्ग)

JAANAKEE-HARANA : SARGA IX

1. *Trans.* After his son (*i. e.*, Raama) had spent some days in enjoyments, and after he (*i. e.*, Dasharatha) had married (*or* united) his other three sons to young girls, the king (*i.e.*, Dasharatha) set out for the capital (*i. e.*, Ayodhyaa).

Notes. प्रतस्थे set out. समस्य having united. वनिता *f* young girl. परिग्रह *m.* wife.

2. *Trans.* Coming with her husband and walking slowly on account of the greatness of grief as well as the heaviness of buttocks, the daughter of the earth (*i. e.*, Seetaa), ready for departure, covered the feet of her father with tears from her eyes.

Notes. उपेत्य approaching. कलत्र *n.* buttock, hip. मन्थर *adj.* slow.

3. *Trans.* The father [*i. e.*, Janaka], taking a sensible view in favour of virtues, suitably addressed his child with serious (*or* meaningful) words dwelling on the duties of faithful wives.

Notes. मति *f.* view. अपत्य *n.* child. गरीयसी heavy, serious.

4. *Trans.* O respectable lady, you should never feel proud (*or* elated) at the idea that you possess an excellent body, or excellent virtues, or that your father is a king, or that your age is young (*i.e.*, you are young), because the high position of women depends upon the pleasure of their husbands.

Notes. प्रकर्ष *m.* excellence. वयस् *n.* age. मान *m.* pride. योषित् (=योषिता) *f.* woman.

5. *Trans.* Women are not the means of men's rise. They (*i. e.*, men) are the source of their (*i. e.*,

women's) abundant glory. The cloud swells (*or* grows large) even in the absence of the lightning, but in the absence of the cloud the lightning does not flash.

Notes. साधन *n.* means. तडित् *f.* lightning.

6. *Trans.* Though a victim of his continued (*or* prolonged) anger, you should not speak harsh words to your husband. They (*i. e.*, wise men) suggest complete silence to women when they are being scolded (*or* rebuked) by their husbands.

Notes. परिकोप *m.* anger. आयत prolonged. कुलस्त्री a lady of noble family. भर्त्सन *n.* scolding.

7. *Trans.* A devoted (*or* faithful) wife certainly wins over by her good conduct the husband who is fond of virtues. A woman who has lost her character receives endless insults (*or* injuries) from the husband who is fond of virtues.

Notes. पतिव्रता a faithful or devoted wife. अङ्गना woman. शील *n.* conduct ; character. दुस्तर *adj.* that which cannot be crossed ; unending. पराभव *m.* humiliation, insult.

8. *Trans.* I need not speak to you at length. Do the duties entrusted (*or* assigned, *or* given) to you in such a manner that on hearing about them, my already age-worn heart may not break into a thousand pieces.

Notes. व्याहृति *f.* saying, speech. दारयेत् may split or break.

9. *Trans.* "May this desire (*or* hope) which depends solely (*or* entirely) on you, be fulfilled (*or* May not this desire prove in vain." These words which by their pathos (*i. e.*, grief) choked his throat, were uttered by the aged (*or* old) adviser.

Notes. मनोरथ *m.* desire ; hope. निरासिरे came out. मन्यु *m.* pity ; pathos.

10. *Trans.* Then the couple, having touched Janaka's feet,—(Rama) with the rays of the brilliant crest-jewel, (and Sita) with the garland hanging from the crown (*or* diadem) in her braided hair—and having received blessings, came out of the palace.

Notes. शिखामणि crest-jewel. किरीट *m.* diadem; crown. जम्पती husband and wife. (जाया च पतिश्च *Dvandva*, also दम्पती). क्षयात् from the palace.

11. *Trans.* The separation caused (*or* occasioned *or* gave rise to) grief; and the (thought of a) worthy son-in-law gave him joy. Both (*i. e.*, grief and joy) seemed to quarrel together for a moment in order to find room (=place) in his heart. [*Expl.* Like a loving father Janaka feels sad when his daughter is leaving. But then the thought that she has found a good husband makes Janaka happy also.]

Notes. शुच् (also शुचा) *f.* grief. साधुवर a good son-in-law. सम्मद *m.* great joy.

12. *Trans.* Then the noise of the kettle-drums being beaten violently mingled with that of the larger drums (and growing) terrible and deep like the roar of the sea, announced everywhere (*or* broadcast) the departure of Raama (*i. e.* one who is beautiful like Balaraama).

Notes. हलायुध Balaraama, who holds a plough-share as his weapon. आभा *f.* beauty. हलायुधस्य आभा इव आभा यस्य स हलायुधाभः (Bahu). काहला *f.* large drum. भेरि *f.* kettle-drum.

13. *Trans.* The noise of the bells of the majestic (or lordly) elephants, increased (*or* augmented) by the roar of the she-elephants rose at once, and frightening the birds in their nests, spread on to the quarters.

Notes. निस्स्वन *m.* sound. ससर्प spread.

14. *Trans.* Then the great warrior accompanied by the princess climbed into the chariot which had golden paintings, just as the sun accompanied by the lustre

(*i. e.*, light) of his rays climbs on to the sky which is pale in the morning twilight.

Notes. समारुरोह climbed. पिशङ्गिता pale. सन्ध्या twilight

15. *Trans.* Carrying auspicious boxes on their heads and holding lutes (= *Tamboora* or *beenaa*, in vernacular) clothes and cages etc., and accompanied by old men, staff in hand, the women also gladly followed the chariot.

Notes. वीणा lute. स्थविर *m.* old man. अनुस्यन्दम् (after the chariot) स्यन्दनस्य पश्चात् (*Avya.*). मुदा with pleasure.

16. *Trans.* The river in the form of the army, gurgling through the narrow pass between the mountains in the form of the troops of elephants intoxicated with rut, [the river of army] having waves in the form of the beautiful gallops of the horses, went ahead of him whose glory was like that of Indra (*i.e.*, went ahead of Raama).

Notes. मातङ्ग (= मतङ्ग) *m.* an elephant. घटा *f.* herd. संकट *n.* a narrow opening or pass. निम्नगा *f.* river. वल्गु *adj.* beautiful. तुरंग *m.* horse रंगित *n.* gallop.

17. *Trans.* If the dust which was raised by the chariots and which was blinding their eyes (*or* obstructing their vision), had not been removed by the wind produced by the ear-corners, then the path lying in front would not have been seen by the troops of rutting elephants who were marching on.

Notes. दन्तिन् *m.* elephant.

18. *Trans.* When the chariot had gone beyond the street, the dust of the lotuses dancing in the wind coming from the lakes outside the city, fell upon the cheeks—of that lady—glowing with the beam of rays.

Notes. दीर्घिका *f.* an oblong pond.

19. *Trans.* Even in the presence of the army, the beautiful lady (*i.e.* Seetaa) clung to him (*i.e.*, Ramaa) on the pretext of the jerks received from the chariot which jolted as its wheels struck on the tips of the pieces of stones.

Notes. प्रस्तर *m.* stone. भेद *m.* piece. कोटि *f.* tip. वरूथिन् chariot. वरूथ is a sort of wooden fence with which a chariot is provided as a defence against collision.

20. *Trans.* When she came to the forest, Seetaa saw a herd of cows thrilled by the sound of the chariot and running in one direction with tails and faces upraised and ears pricked up.

Notes. उन्मुख *adj.* with face upturned. कुल *n.* a group ; a herd.

21. *Trans.* As the rivers of the frontier of her country were being crossed over, they caused (*or* left) deep sorrow in the heart of the bride (*i.e.*, Seetaa)—the rivers which with their gentle breezes opened the lotuses and spread afar the notes of the musical-she-swans.

Notes. सीमा *f.* frontier ; सरित् *f.* river. सन्दधुः (placed) Perfect III Sing. from सम् √धा.

22. *Trans.* The mountains of her native land, being looked back upon and seeming to vanish gradually into the earth on account of the country being left behind, covered the cheeks of the princess with continual tears.

Notes. अवनीतल surface of the earth.

23. *Trans.* On the way the forest breezes, having the strong smell of the wild *Sallakee* trees crushed by the tusks of the lordly elephants, touched the faces of the

ladies, and gent'y waved their creeper-like tresses.

Notes. सल्लकी (= शल्लकी) a kind of true of which elephants are very fond.

24. *Trans.* Then a big volume of darkness, causing a great fright (=fear) to the king (*i. e.*, Dasharatha), spread over the horizon (*or* quarters) so as to cut off the rays of the sun on the way, even at the end of the night (*i.e.*, even at day-break).

Notes. प्रतान *m.* volume. क्षपा *f.* night (क्षपयति चेष्टाम्). वैरोचन of the sun. रोचिस् *f.* rays.

25. *Trans.* The quarters, with furious (*or* unfavourable) winds, covered with darkness, looking terrible as if there were an undesirable (universal) conflagration put on an unpleasant appearance like women overpowered by ignorance, unfavoured by gods, looking miserable on account of the worry of suffering, having unpleasant faces and ready for death.

Notes. अरिष्ट *adj.* (1) undesirable ; (2) *m.* suffering. सन्ताप *m.* (1) heat, fire (2) worry. प्रतिकूल *adj.* unfavourable, opposed. मारुत *m.* wind ; a god.

26. *Trans.* Then after that incident there was seen a light shining in front which was separated forcibly from the glory of a man's face, and which had for a moment lighted up the northern direction.

Notes. प्रकाशीभवत् shining. अवभास्य brightening up. उदीची *f.* northern direction. आकृति *f.* form. श्री *f.* beauty.

27. *Trans.* Then he (*i.e.* Parashuraama) who had a garland of dry lotus-seeds hanging from the ears, and looking like a row of bees hovering near the corner of the eyes, mistaking them (*i.e*, the eyes) for red lotuses ; (28) he, the slender-waisted one, who was carrying across his broad left shoulder a tiger's skin covered (*or* bespangled)

with dots like sparks of the fire of penance, burning fiercely ; (*29*) he, the killer of the enemies, who was carrying in his strong left arm the bow which was fitted with an arrow and was a messenger of death for the enemies (*or* the bow which brought death to the enemies), and (he) who in the other (hand) was holding an axe which was capable of reaching the ranks of the enemies ; (*30*) [he who] by the wind produced by his own speed was waving his matted locks tied on all sides and brownish like the rays of the morning sun, and looking like the flames of the fire called penance ; (*31*) [he] the mighty leader of the Bhrigus, who was another incarnation (=human form) of the creator of the world, who was defying (=disregarding ; not caring for, setting at naught) his (*i.e.* Raama's) army by his fire-kindling jokes, was stopped and addressed angry words by Raama.

[Expl. The idea of all these verses is that Parashuraama was addressed by Raama. Verses 27—30 give a description of Parashuraama].

27. *Notes.* पङ्केरुह lotus. विनिद्र *adj.* full blown. रक्तोत्पल *n.* red lotus.

28. *Notes.* द्वीपितनु tiger's skin. स्फुलिङ्ग *m. n.* spark. तपस् *n.* penance. हुताशन fire.

29. *Notes.* शर *m.* arrow. शरासन bow. दुर्ग *m. n.* array of the army ; fort. परशु *m.* axe.

30. *Notes.* सितेतराध्वन (=कृष्णवर्त्मन्) fire. आदित्य *m.* sun. मयूख *m.* ray. पिंगल *adj.* red.

31. *Notes.* भृगु name of a sage who was the ancestor of the family of Bhrigus. *Here* भृगूणां प्रभु stands for परशुराम. अवतार. *m.* incarnation.

32. *Trans.* O Raama (*i.e.* Parashuraama), do not make an attempt at defeating (*or* do not try to defeat) Raama in battle, as if he (*i.e.* Raama) were an ordinary king. A mountain cannot be shattered (=broken into

pieces) by a bull who possesses the strength to tear up the bank of a river.

Notes. नग *m.* mountain. पाटव *n.* cleverness ; strength.

33. *Trans.* All the strength in you, who are an enemy of kings, will prove useless in case of Raama [literally it means—a descendant of Raghu]. A bird clever enough to swallow a fish is no match for the king of serpents (*i.e.*, Sheshanaaga).

Notes. विसारिन् fish. In this sense the word has no sanction of Paanini. It ought to be वैसारिण. दंदशूक *m.* serpent. दंदशूकप्रभु king of serpents *i.e.*, शेषनाग.

34. *Trans.* I think that you have not heard of the harm (*or* injury) which has been done by me to the bow of Shiva [*literally*—one whose bow is a mountain, namely Himaalaya ; hence Shiva] who taught you the use of a bow.

Notes. भूधरधन्वनः (भूधर एव धन्वं यस्य तस्य) Bahu. विपत् *f.* calamity, harm.

35. *Trans* Hearing his (Raama's) these words spoken in this manner, that disciple of Shiva (*i e.*, Parashuraama) spoke again in order to (*or* desiring to) undo the bow-breaking (incident) which increased (*or* enhanced) the glory of Raama.

Notes. भिदा *f.* breaking. निशम्य hearing.

36. *Trans* O upstart (*literally*, new) king, it is said that formerly Vishvakarman made two strong bows, the arrows thrown by which were (always) successful, and presented them to the lord of men and gods, whose name is Purandara (*i.e.* Indra).

Notes. विश्वकर्मन् name of the architect of gods. पुरन्दर name of Indra.

37. *Trans.* Indra (*literally*, the lord of gods) gave one of these bows to the enemy of the demons who holds a wheel (*i.e.* to Vishnu). And after giving (that) he gave the other (bow) in the same way to Shiva who was desirous of burning the three worlds.

Notes. अदायि (gave) Aorist III sing. from √दा. त्रिपुर *lit* a group of three cities. Mythologically, the three cities of gold, silver and iron in the sky, air and earth respectively built for the demons by मय (who is the architect of demons and is also said to have built a magic hall for the Paandavas) and burnt by Shiva. Hence Shiva is called त्रिपुरारि.

38. With the desire of knowing the respective power possessed by each (bow), Indra with his cleverness brought things to such a pass that a fight took place between the two *ajas* whose energy was terrible like fire and whose strength was unconquerable (*i.e.* Vishnu and Shiva).

Notes. मरुत्पति Indra. आहव *m.* battle.

39. *Trans.* The two gods put aside *chakra* (*i.e.*, wheel) etc. [*etc.* means that Shiva also put down his *Trishoola*] and with the pair of big bows carried on for thousands of years a brave fight, blocking the ten quarters with arrows.

Notes. संयुग battle. प्रतिरुध्य checking ; blocking. पत्रिन् *m.* arrow.

40. *Trans.* Now you have stretched (=pulled) and broken the bow which was discarded (*or* thrown away) by Shiva since it had become delicate (*or* fragile), whereas Vishnu's uninjured bow which was given to Richeeka has in due course come to my hand.

Notes. ऋचीक father of जमदग्नि. अभेदि (broke) Aorist III. Sing. from √भिद्.

41. *Trans.* It has two merits. One of these, known as 'strength' does not leave the public ear and the other

other (merit), well-known as 'bow-string' reaches my ear alone. [*Expl* (1) People are always hearing about the strength of the bow. (2) Only Parashuraama is strong enough to pull the string of the bow upto his ears].

Notes, दृढ़ता strength. ज्या *f*. bow string.

42. *Trans*. It is very difficult to pull the bow (*i. e.*, the bow-string) as far as the corner of the eye. Let that be Vishnu's business. But you will be (counted as) the leader of the strong people if you can just bend the string.

Notes. अपाङ्ग *m.* corner of the eye. चाप *m. n.* bow

जिह्मता crookedness ; curvature.

43. *Trans.* "(Your) stretching this bow after fitting the arrow is (my) murder with my own hands, and it is an honour to you." So saying he placed the arrow and the bow in the hands of the prince (*i.e.*, Raama)

Notes. वध *m.* murder. सत्क्रिया *f.* honour. ईरयित्वा saying.

44. *Trans.* Then he, the killer of Raavana, brought right as upto the corner of the eye his first (=closed hand) as if it were empty. On account of his strength he did not feel the strain of pulling, and stretched the bow whose string was buzzing (*or* whose string began to buzz).

Notes. मुष्टि *m, f.* fist. गुञ्जत् buzzing.

45. *Trans.* The arrow shot by him (*i. e.* Raama) stood as a barrier (=something that closes the way) for him (*i.e.*, Parashuraama) who was the best of sages, who desired a seat in the heaven, and who wanted to kill him (*i.e.*, Raama) who belonged to the second caste (*i. e.*, Raama who was a Kshatriya).

Notes. सायक *m.* arrow. नीशार *m.* barrier.

46. *Trans.* Being honoured by men with words of high praise for conquering the unconquerable enemy, and having passed some days along with Seetaa

in a beautiful dwelling (*or* abode) on the way—(*51*) (and) causing the red lotuses in the form of the hands of the people to close into buds at the appearance (*lit.* rise) of his moon-like face, looking all the more beautiful on account of (his own) folded hands, the prince entered that (city)—(*47*) the city which was made noisy by the huge armies continually entering into its mouth in the form of the open gate, and which resembled the body of Agstya [=a name of a sage] drinking up the roaring ocean—(*48*) (the city) which was perfumed (=having a nice smell) with the spreading incense of Kaalaaguru burning on both sides of the road, (the city) which was decorated with circles of golden pitchers (=gharaas) full of lotuses and placed around the bejewelled arches (=temporary decorative gates)—(*49*) (the city) which was cutting off the rays of the rising sun by means of a number of waving flags and strings of jingling tiny golden bells,—(all) shaken by the sweet-smelling breeze—(*50*) (the city) which had a large number of garlands hanging from the bejewelled arches, [the garlands which were] charming on account of the humming of swarms of black bees resembling [*i. e.*, the humming resembled] the tinkling of tiny bells, and which (*i.e.* the garlands) being shaken with motion of the wind were imitating the flags.

[*Expl.* Verse 46, is connected with the verse 51. They tell that at the end of the journey Raama entered the city of Ayodhyaa. Verses 47—50 describe the decorations etc. of Ayodhyaa.]

46. *Notes.* मनोज्ञवास a beautiful abode.

51. *Notes.* मुखेन्दु moon-like face. मुकुल *m. n.* a bud.

47. *Notes.* कुम्भजन्मन् an epithet of the sage Agastya who is said to have been born in a pitcher.

48. *Notes.* कालागुरु a kind of sandal tree ; black variety of aloe which has a sweet smell.

49. *Notes.* काञ्चन *here, adj.* golden. किङ्किणी a small bell. निकर *m.* a collection. गन्धवह *m.* wind.

50. *Notes.* व्रात *m.* group, a swarm. विराव *m.* sound, humming. मणितोरण an arched doorway set with jewels.

52. *Trans.* Even without asking their elders the ladies hurried (*or* ran in haste) to the windows to see the prince. It is not [true] that they were unfaithful (wives) or were ill-mannered. The reason is that the family of Raghu is (itself) gentle (*or* disciplined, *or* modest, *or* well-behaved).

Notes. जव *m.* hurry, haste. वातायन *n.* window. ईयुः they went.

53. *Trans.* The row of windows crowded (*or* packed) with the ladies' lotus-like faces having restless eyes, looked like a bending lotus plant having clusters of deep blue lotuses and leaves.

Notes. सन्तति *f.* row. सरोजिनी *f.* a lotus plant. वृता *f.* covered. तिर्यक् *ind.* slanting, obliquely.

54. *Trans.* '(There is) the King (*i. e.*, Dasharatha), (there is) the son of Sumitraa (*i. e.*, Lakshmana), (there is) the bride (*i. e.*, Seetaa).' While the ladies were in this way themselves pointing out with their hands, the rays of their nails which had [*i. e.*, the rays which had] the red colour of their palms spread about across the sky.

Notes. पाटल *adj.* pink. तल *m. n.* palm of the hand. चेरुः (Spread) Perfect III pl. from √चर् (to go). अम्बर *n.* sky.

55. *Trans.* Due to modesty the young ladies were unable to congratulate him (*or* to wish him good luck) with the word '*Jaya*', so they addressed their words of blessing to the bride (*i. e.*, Seetaa)—'May you (ever) walk along the road meant for women whose husbands are alive.'

Notes. अधृष्टता modesty. पदं विधत्स्व step on ; walk along. आशिषम् (acc. sing. from आशिस् *f.*) blessing.

56. *Trans.* The armi es of the king entered that city from all sides just as flooded (*or* swoollen) rivers (enter the ocean). They (*i. e.*, the armies) caused neither overcrowding in, nor complete emptiness (*or* depopulation) of the city, just as the rivers do not make a great ocean to overflow or to become empty.

Notes. समुद्रगा river. महार्णव *m.* a great ocean. अतिरिक्तता emptiness.

57. *Trans.* As he arrived at the gate of the royal courtyard, the protector of the earth (*i. e.*, Dasharatha) favoured with his glances his army which was divided into two [lines] and was standing on both sides, and (later) went into the palace.

Notes. नृपाङ्गन royal courtyard. शासिता *nom. sing.* the ruler.

58. *Trans.* The king of Kekayas (*i. e.*, Ashvapati) who wanted to go to the forest in order to do penance after putting his conquered lands (*or* territories) in the charge of his son Yudhaajit, was desirous of seeing for some time (his) daughter's son (*i. e.*, Bharata), and therefore he requested Dasharatha (*literally*, friend of Indra) through that messenger.

Notes. तनुज *m.* son. केकयपति Lord of Kekayas, a country bordering on Sindhudesha. विपिन *n.* forest. विविक्षु desirous of entering into or going to. इन्द्रसख an epithet of Dasharatha.

59. *Trans.* Now when the highly accomplished Yudhaajit (*or* Now when Yudhaajit whose virtues were well-known) had taken to his country Bharata who was ever busy acquiring virtues, the righteous king (*i. e.*, Dasharatha) passed (*or* began to pass) his days wherein the sadness due to his (*i. e.*, Bharata's) separa-

tion was removed (*or* cured) by hundreds of pleasant things done by the other sons.

Notes. प्रथितगुणा highly accomplished. नयशुचि having an open policy.

60. *The row of windows packed with the lotus-like faces of the ladies of rolling eyes, appeared like a cluster of lotuses having abundant dark leaves.

61. *The row of the rolling eyes of the ladies in the window was beautiful like a line of fish gliding and collecting near the lotus-stalks.

62. *As the lady walked on foot wet with dye, the colour given to the feet by the motion served as lac-dye to the soles.

63. *Some damsel neared the window packed with faces and by placing a cheek on her friend's cheek imprinted the ornamental painting on the latter's face, and the ornamental painting of the former trickled down through perspiration.

64. *Another who was busy with her toilet turned the ear from the fore-finger and still holding the leaf in left hand rushed to the window.

65. *In hurry the tie of another lady's hair was loosened, perspiration exuded from her face ; her pace was slow as her thighs were languid with exhaustion—at all this her co-wife began to suspect her.

66. *A single ring glittering dazzlingly in a narrow window embelished two faces of two charming girls standing cheek by jowl.

67. *Out of modesty another lady first half concealed her face which had been kissed on the lip by her husband ; and later she showed her face outside the window in order to see the king when he marched on.

68. *Another lady completely blocked the window..., leavin g only a narrow passage thiough which her friends got a view of the army.

69. *Another slender-waisted lady held her little son on the window sill and forced him to fold his lotus-like tender hands before the king.

EXAMINATION QUESTIONS

I. Explain with reference to the context ;—

a. ❀इतिस्म मा मानिनि मानमागमः पतिप्रसादोन्नतयोहि योषितः 4

b.❀ तडिद्वियुक्तोऽपि घनः प्रजृम्भते विना न मेघं विलसन्ति विद्युतः 5

c.❀ कुलस्त्रियो भर्तृजनस्य भर्त्सने परं हि मौनं प्रवदन्ति साधनम् 6

d. विनष्टचारित्रगुणा गुणैषिणाः पराभवं भर्तुरुपैति दुस्तरम् 7

e.❀ सरित्तटीपारनपाटवस्पृशं न गोपतिं प्राप्य विशीर्यते नगः 32

f.❀ अलं विसारिग्रसनस्थपाटवो न दन्दशूकप्रभवे विहङ्गमः 33

g.❀ न ता न सत्यो न च मूढवृत्तयस्तथा हि वं शस्य रघो-
र्विनीतता 52

II. Translate into English :—

Verses Nos : 3, 8, 11, 16, 21, 22, 23, 24, 39. 24, 39, 44, 55, 56, 59.

III. Describe the encounter between Raama and Parshuraama.

APPENDIX I

GRAMMAR

What an Intermediate student is expected know of Grammar.

I. Conjugation of the following roots in लट् (present), लङ् (past) लोट् (Imperative mood), विधिलिङ् (Potential mood) and लृट् (Second Future).

(*a*) 1. भ्वादि—परस्मैपद—भू, हस्, रक्ष्, वद्, पठ्, पच्, नम्, गम्, दृश्, सद्, स्था, स्मृ, पा and जि

आत्मनेपद—लभ्, सेव्, वृत्, वृध्, मुद्, सह्, ईक्ष्,
उभयपद—याच्, नी and हृ

2. अदादि—परस्मैपद—अद्, अस्, स्तु, ब्रू, रुद्, दुह्, जागृ, स्वप्, हन्, विद्, शास् and इ

आत्मनेपद—आस्, शी, अधि + इ

3. जुहोत्यादि—परस्मैपद—हु and भी ; उभयपद-दा and भृ

4. दिवादि—परस्मैपद—दिव्, नृत्, व्यध्, नश्, शम्, and भ्रम्

आत्मनेपद—विद्, युध् and जन्

5. स्वादि—सु (उभयपद) आप् and शक् both in परस्मैपद

6. तुदादि—पस्मैपद—तुद्, इष्, स्पृश्, प्रच्छ्, मृ (in आत्मनेपद), विद्, and मुच् both in उभयपद

7. रुधादि- उभयपद— रुध्, भुज्, and युज्,

8. तनादि— उभयपद— तन् and कृ

9. क्र्यादि— उभयपद— क्री, ग्रह्, ज्ञा, मुष् (परस्मैपद)

10. चुरादि— उभयपद- चुर्, चिन्त्, तड्, कथ् and भक्ष्

(b) गुह्, चम्, क्रम्, मृज्, सद्, दंश्, ध्मा, रञ्ज्, घ्रा, पा, स्था, क्रम्, भ्रम्, जन, कृत्, व्यध्, मुच्, लिप्, लुप्, विद्, सिच्, इष्, प्रच्छ्, कथ्, मृग् गण्, रच्, अस्, अन्, ईश्, ब्रू, वच्, शास्, शी, सू, हन, या, जागृ, आस्, दुह्, लिह्, ही, भृ, दा, धा, पृ, भी, मा, हा, श्रु, घु, युज् हिंस्, कृ, मन्, तन्, बन्ध् मुष्, and ज्ञा

(c) Conjugation in लिट् (Perfect) of the following :—

इ, हन, दा, बुध्, पच्, जन, ग्रह्, यज्, वस्, स्वप्, व्यध्, स्तु, नी, राज्, विद्, जि, एध्, दुह्, पद्, स्मृ, त्यज्, ह्वे, and ग्रन्थ्

II. Declensions of the following :—

(a) दृषद्, मरुत्, दिव्, विश्वजित्, तमोनुद्, पयोमुच्, वाच्, रुज्, सम्राज्, दिश्, द्विष्, उपानह्, गिर्, पुर्, धनिन्, पथिन् गरीयस्, पयस्, चन्द्रमस्, पुंस्, ज्योतिस्, ब्रह्मन्, आत्मन्, राजन्, अहन्, विद्वस्, युवन्, श्वन्, धीमत्, विद्यावत्, लघिमन्, वृत्रहन्, and Participle bases in अत् such as गच्छत् etc.

(*b*) मति, वायु, सखि, पति, वारि, अस्थि, नदी, भू, जरा, मृ, पितृ, कर्तृ, मातृ, भ्रातृ, स्वसृ, गो, नौ and रै.

III. Use of cases.

IV. Voices.

V. Causals (णिजन्त) and desideratives (सन्नन्त)

VI, Compounds.

VII. The following तद्धित suffixes :—

अ, त्व, य, त, इमन्, वत्, मत्, इन्, विन्, मिन्, इत, and मय

VIII. The following कृदन्त suffixes :—

क्त (= त), क्त्वा (= त्वा), क्तवतु (= वत्), तुम्, तव्य, अनीय, यत्, शतृ, शानच्

APPENDIX II

HOW TO WRITE GRAMMATICAL NOTES

The beginner in Sanskrit very often asks as to how to write grammatical notes in the examination, and this question often remains unanswered. Our sole purpose here is to help the student. We, therefore, briefly lay down a few directions for his guidance.

Compounds. If the given word is a compound, the student should analyse it into its component parts and specify the class to which the compound belongs. He should adhere to the prescribed way of Analysis, *e.g.*, in analysing 'नीलोत्पलम्' a Karmadhaaraya compound, we should use 'च' after each component and a demonstrative pronoun तद् or अदस् after the first component in the gender of the second component (*i.e.* the noun qualified= विशेष्य). Thus नीलोत्पलम् must be analysed as नीलं च तद् उत्पलं च. Take another instance महाराजः. It should

be analysed as महाँश्चासौ (= महान् + च + असौ) राजा च. Here the demonstrative pronoun 'अदस्' is used in the masculine, for the noun qualified 'राजन्' is masculine. For the analysis of other compounds, see Notes.

It may be noted here that compounds signifying a name don't admit of analysis, for the simple reason that a sentence (विग्रहवाक्य) cannot convey the sense of a name. One such compound is कृष्णसर्पः which stands for a very black and venomous species of serpents. If analysed, it would not convey the sense of that particular species, but would mean any black serpent.

SINGLE WORDS

कृदन्त —Sanskrit vocables (= words) are almost all derived from roots. This is a peculiar feature of this sacred ancient language which is responsible for its crystal clear structure. We have nouns of all sorts from roots, such as nouns of agency, abstract nouns, participles. (present, past, future, potential, Indeclinable past participles ; infinitives etc., etc). We arrive at all these formations with the help of suffixes such as तृच् (तृ), ण्वुल् (अक्), घञ् (अ), अप् (अ) , ल्युट् (अन्), क्तिन् (ति), शतृ (अत्), शानच् (आन), क्त (त), क्तवतु (तवत), स्यत्, स्यमान, तव्य, अनीय, क्त्वा (त्वा), ल्यप् (य ', तुमुन्' (तुम्). These and others are termed (कृत्) suffixes, other wise known as primary suffixes. Words formed with these suffixes are known as कृदन्त words or Verbal Derivatives.

Given a कृदन्त word, the student should indicate the root with its meaning, the suffix and its sense such as

'agency.' Let us take the words रथप्रणेता (Buddhachartia, III, 43). It is a compound and must be analysed into its component parts : रथस्य प्रणेता. Now take प्रणेता. It is a कृदन्त form. It comes from √नी (to lead) with प्र and with the suffix तृच् in the sense of agency, and means 'a driver'. For more illustrations see Notes.

तद्धितान्त – Words derived with the कृत् (Primary) suffixes in the manner shown above further yield us a cropful of formations with additional suffixes. These formations coming as they do from nouns are called Nominal Derivatives. The suffixes used here are called 'secondary, (तद्धित), since they only come when the primary suffixes have come after the noun.

As a compound replaces a phrase, so does a Taddhita form. As a compound is necessarily complex in sense, so also is a Taddhita. We illustrate : For 'son of दशरथ 'son of वसिष्ठ 'godson of गर्ग' we have दाशरथि (= दशरथस्यापत्यं पुमान्), and वासिष्ठ and गार्ग्य with इ (ञ्), अ (ण्) and य (ञ्) respectively. For 'deserving of punishment' we have दण्ड्य (दण्डमर्हतीति) with the suffix यत्, for 'pertaining to a group ; to the night ; to the morning ; to the teeth, etc., we have वर्ग्य: (=वर्गे भव:) with यत्, नैश: or नैशिक: (निशायां भव:) with अण् and ठक् (इक), and प्राभातिक: (प्रभाते भव:). For 'having plenty of cows' we have गोमान् (=प्रचुरा गाव: सन्त्यस्य) with मतुप् (मत); for 'possessing beauty of form,' we have रूपवान् (=प्रशस्तं रूपमस्त्यस्य) with मतुप् (=मत्=वत्), for 'holding a staff in hand' we have दण्डी, दण्डिक: (दण्डोऽस्यास्ति)

with the suffixes इनि and ठन् (इक). For 'in time,' 'timely,' we have काल्यम् (कालः प्राप्तोऽस्य) with यत् and सामयिकम् (समयः प्राप्तोऽस्य) with the suffix ठञ् (इक). For 'of long standing' we have कालिकम् (प्रकृष्टः कालोऽस्य) with the suffix ठञ् (इक). For 'state of being clever,' or 'an act of cleverness,' we have चातुर्यम् (=चतुरस्य भावः कर्म वा) with ष्यञ् (य). Similarly we have in this sense पाटवम्, गौरवम्, सेनापत्यम् etc, etc., from पटु and गुरु with अण्, and from सेनापति with यक् (य).

We have given the student a fairly good idea of the Taddhita forms. Given a Taddhita form, he should first point out the base, then he suffix, with the analysis (विग्रह) as explained above. This is all that is required of him.

Verb. If the given word is a verb the student is merely to point out the root, with the preposition (उपसर्ग) if any, the tense, the voice, the number and person. He should invariably give the meaning of the root from which the verb comes.